

MACHINE KNITTING MONTHLY

DECEMBER '89
£1.40

**All that
glitters...**

PATTERNS WITH SPARKLE

**BRILLIANT IDEAS-
FOR TRIMMING**

**GEMS OF INFORMATION-
FROM THE EXPERTS**

PLUS

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SINGER freestyle

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The Singer Freestyle electronic knitting machine is precision made to very high standards. Its capabilities are endless yet so amazingly simple to use as the 'on board computer' takes care of even the most intricate patterns for you.

HOW DOES IT WORK?

In addition to the decorative and geometric patterns supplied any pattern can be drawn or traced in black on blank sheets (also supplied) and be fed into the Freestyle's electronic memory. Whatever you design can be reproduced in the colour of your choice - you can produce your own geometric patterns with the stick-on squares provided and use letter set kits available from stationers for really professional lettering.

Freestyle comes with everything you need to begin knitting right away including a comprehensive Learning Kit complete with free machine knitting patterns.

PURPOSE DESIGNED ACCESSORIES

Once you have mastered the basics you can choose from a range of purpose designed accessories:

- **INTARSIA CARRIAGE** - Lets you knit as many colours as you want in one row. Light and easy to use, with a built in stitch dial.
- **COMPACT MOTOR DRIVE** - Attach the motor drive and this most popular attachment leaves your hands free, saves time and gives your knitting that 'shop bought' look.
- **PATTERN DRIVER** - Your pattern is drawn on to a sheet that moves through the driver so you can see exactly where you are and when to increase or decrease.
- **KNITTING PATTERN COMPUTER** - This clever accessory automatically works out the stitches to cast on, the rows to knit, and when to shape.
- **GARTER CARRIAGE** - The garter carriage enables you to knit a true garter stitch and also transfers from stocking stitch to rib and back again. It will also produce a variety of pattern stitches and lace designs.

SEE THE FREESTYLE IN ACTION

The Singer Freestyle is just one of the range of knitting machines available from Singer Sewing & Knitting Centres throughout the country. Prices start from £599. The following centres will give an on the spot demonstration and can arrange local machine knitting courses:

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DARLINGTON
0325 463630

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DUDLEY (W. Midlands)
0384 265488

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EDINBURGH
031 225 3593

12 Paris Street
EXETER
0392 73458

122-124 West Street
FAREHAM
0329 280499/283617

☆ Mayford Orchard
HEREFORD
0432 58986

125 High Street
LEWISHAM SE13
01 852 0211

12 Chestergate
MACCLESFIELD
0625 24646

* Camp Hopson,
Northbrook Street
NEWBURY
0635 41972

43 Gold Street
NORTHAMPTON
0604 37810

4 Market Street
RHYL
0745 51175

113 East Street
SOUTHAMPTON
0703 224700

67 London Street
SOUTHPORT
0704 34688

20 New Bridge Street
TRURO
0872 72516

10A Camden Road
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Volume 4, No. 9
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Dear Readers

It is Christmas time again so our December issue has an extra sparkle for the season of parties and entertaining.

For evenings there is an especially pretty two-piece in golden punch lace but if you are short of time, try a quick vest top or cardigan to add glitter and glamour to that favourite old skirt or dress.

Should your idea of fun be quieter - perhaps fireside evenings with family and friends - add to the cosiness with our cerise chenille sweater or go for the ribbon and bows effect in multi-colours on black.

Last minute gifts may be more urgent than what to wear and of course our regulars have come up with their own solutions and suggestions.

I hope that whatever your particular problem, we have the answer and if there is any time left for decorations - take a look at Thelma Dawson's lovely owl in intarsia!

Enjoy your last minute knitting and all the staff join me in wishing you a very happy Christmas.

Anne

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C CONTENTS

DESIGNS

1. Fair Isle sweater	9
Standard gauge punchcard machines	
2. Flowered jacket	14
Standard gauge punchcard machines	
3. Woman's sweater	25
Duomatic machines	
4. Bows and hems sweater	32
Standard gauge machines	
5. Chenille sweater	44
Duomatic machines	
6. Vest top	46
Standard gauge machines	
7. Woman's jacket	46
Standard gauge machines	
8. Punch lace top	50
Standard gauge punchcard/electronic machines	
9. Punch lace skirt	50
Standard gauge punchcard/electronic machines	
10. 'Dalmatians' mohair sweater	52
Chunky machines	
11. Party dress and jacket	54
Standard gauge machines	
12. Black and white suit	56
Standard gauge punchcard machines	
13. Man's Fair Isle sweater	60
Standard gauge punchcard machines	
14. Sweater with shawl collar	65
Standard gauge punchcard/electronic machines	
15. Child's cardigan with cable pockets	72
Standard gauge machines	
16. Woman's slash neck sweater	82
Standard gauge punchcard machines	

EDITORIAL

Abbreviations	4
Back Issues	86
Classifieds	87
Clubline	12
Competition	94
Competition Result	5
Cut 'n' Sew	54
Dear Anne	42
Duomatic Update	21
Helpline	85
Iris Bishop Special	70
Knitmaster Corner	34
Latch On	68
Let's Try Intarsia	80
Newsline	4
Oh Brother	36
Orchis	75
Over To You	76
Subscriptions	86
Talking Point	78
Talking Toyota	28
Tinkering With A Toyota	30
The Woolleys	12

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NEWS LINE

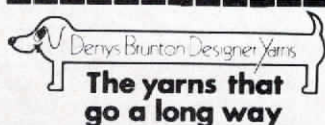
DESIGNING SKIRTS

This is a subject dear to most knitters' hearts as they plough through magazines and patterns looking for a suitable skirt to go with their 'own design' jumper!

Two small booklets on "How to" by Irene Krieger (£3.80 for two or £1.90 for one, including postage and packing) are the answer to a knitter's prayer. Irene is a freelance knitting consultant for Pfaff, and knows what she is talking about. As she was also once a teacher in Education, she is also able to get the subject over. These are a good buy and should inspire many to have a go. Her third booklet has some useful information on Cut'n Sew for those (like me) who resort to the technique in a moment of blind panic when all else fails! You know how it goes, the neckline that is wrong, the body too small, the body too long. Sleeves too tight, or too loose. All that knitting and where do you go next? Cut'n Sew! It has got me out of a pickle at times and I am no needlewoman (ask Pam Turbett!!). This is a handy booklet to have in an emergency and I hope Irene sees her way to helping us out with a few more handy "How to" booklets. Incidentally Irene gives an excellent talk to clubs. She is based in the Wimbledon area. Contact her at 19 Merton Hall Gardens, London SW20 8SN for books or for a club talk.

ABBREVIATIONS

alt, alternate(y); beg, beginning; ch, chain; cm, centimetres; cont, continue(ing); dc, double crochet; dec, decrease(ing); foll, following; HP, holding position; mm, millimetres; MT, main tension; MT-1, MT-2, MT-3, one, two, three sizes tighter than main tension; MT+1, MT+2, MT+3, one, two, three full sizes looser than main tension; MY, main yarn; N(s), needle(s); NWP, non working position; P, purl; patt, pattern; RC, row counter; rem, remain(ing); rep, repeat, ss, stitch size; st(s), stitch(es); st, stocking stitch; tog, together; WP, working position; WY, waste yarn.



DUOMATICS

The redoubtable Alice Wilmshurst has produced a collection of Duomatic patterns previously printed in her magazine Passap Machine Knitting Journal. All have been written by Duomatic owners. Write to Alice at Hawthornes, Whitecroft, Forest of Dean, Gloucestershire. This is called "Book A" so watch out for more. I find it is nice to have the patterns altogether in one booklet though I would not miss my Passap Machine Knitting Journal for the world, but I do find I start looking through them for a pattern and then I get no knitting done at all!

I am constantly looking for duomatic information and patterns and gadgets so if you know of any that have not been mentioned here, do let me know and I can assure you it will be greeted with delight by all Duo owners.

I have mentioned the PAT (Passap Aligning Tool) before, but for newcomers to Duos it is worth mentioning again. This little gadget brings the pushers up out of the rails and returns them as required. No more broken nails or gouged fingers. Worth its weight in gold and available from Mrs Coy, 7 Petrel Close, Swanlow Park, Winsford, Cheshire CW7 1LB, price £4.95.

KAMALINI TRENTHAM

Many of you have enjoyed courses or videos from this lovely lady and Kamalini's Machine Knitting & Design Centre has moved to 31 Theobald Street, Borehamwood, Hertfordshire WD6 4RN Tel: 01-207 6557.

There is extra space and improved facilities in the new self-contained purpose designed studio. The courses will now be extended to include knitting for profit, commercial production techniques and more on designing. Hopefully there will also be courses for tutors and teachers. Contact Kamalini for further details.

TOYOTA LINKER

At last! A cast off linker from Toyota, the K55-1, but I have no idea of the price. Check with your local stockists or the Toyota Academy, High Street, Bromley, Kent. It works as any other cast off linker but it does mean that no

longer will you have to work with an adapted model. Keep asking for other gadgets' Toyota owners, we are getting there gradually!

KNIT, CUT AND SEW

From our own Pam Turbett, this soft back book at £4.95 has all you need to know to get started on Cut'n Sew. It is an updated version of her first book published by Batsford and now sadly out of print. The diagrams are excellent and there is such a wealth of information. Pam tried to teach me Cut'n Sew; I tried to teach her machine knitting. We both know when we are beaten! Pam is so busy making gorgeous things with knitted fabrics and other materials she really has no time for actual knitting. I am busy teaching, talking, and writing and I am in too much of a hurry to cut'n sew properly. I use it, as I have said earlier, to get out of messes. Nevertheless I understand the text and the experience that has led her to write this, her third book on the subject. Ask at your dealers or write to Pam at 17 Forest Rise, Liss Forest, Liss, Hants. GU23 7AU for a very comprehensive guide to the subject.

PUNCHCARD DESIGNS

Stitch flames are 30 Bargello designs for 24 stitch repeat machines with a double bed colour changer from Mary Louise Norman and there are instructions available for using the designs on the Brother 260 chunky machine. Price £9.95 from the Knitting Neuk, 32 Ashley Road, Aberdeen.

How lovely to find someone who remembered the punchcard owner when discovering a fantastic creation for the electronic. Though I grant you it must have been hard to be restricted to designing to 24 stitches after the electronic!

12 stitch repeat designs are always sought after, so watch out for two booklets of Sylvia Clarke designs, one of animals and one of flowers, fruit and sweets. That should gladden the hearts of some of you.

Many knitters will have seen the beautiful intarsia designs by Valerie Kilford and she has produced a small booklet based on the many questions she has been asked about intarsia at £1.00 including postage. Also she has produced a book of Electronic designs which includes 50 different breeds of dogs. Price £2.99 including postage. Available from Valerie, 2 Edward Terrace, Trench Road, Trench, Telford, Shropshire. This will be popular.

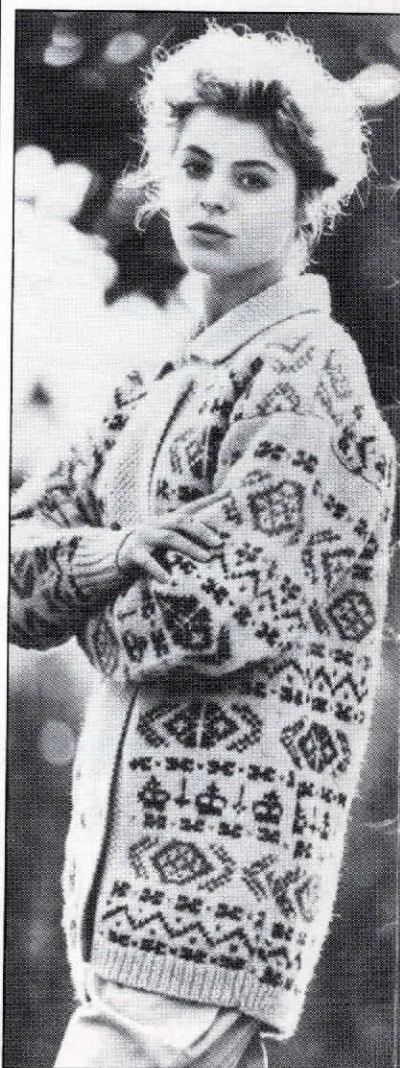
THE INTERNATIONAL WOOL SECRETARIAT

I discovered these people some years ago, as a fund of information. Their latest leaflets state that "The knitted outfit flourishes under the 1960's revival. Traditional, ethnic and folklore outfits abound, as seen in this Aztec double breasted cardigan in pure new wool shown below". Those of us who were machine knitters in the 60's and 70's can now look back through our punch card sets and all those old magazines stored so lovingly in the belief that one day . . . !

Knitmaster, in particular, has some very snazzy Aztec punch cards.

GIFT VOUCHERS

Now here is a jolly good idea from BSK, 58 Bromham Road, Bedford - just in time for Christmas. At any value, gift vouchers from £5.00 upwards in multiples of £1.00, are redeemable on machines, yarns or accessories, whether by mail order or from their Bedford showroom. These may be sent direct to the recipient with a



message and free catalogue.
(Must remember to place this
information in a strategic place

VIDEOS

Followers of Kaffe Fassett will be delighted to find two videos offering an insight into the background of his passion for knitting and one of his unique workshops. At £14.95 per tape, these are approximately 90 minutes long – a treat in store indeed. Available from some knitting specialist outlets, High Street stores and normal video outlets.

THE ORIGINAL KNITTING PLAN

What, I thought, is a card game doing among the knitting paraphernalia? What indeed! This little packet of cards will interest designers of knitwear, teachers of hand or machine knitting and Clubs. The cards make the worker consider combinations of designs, colourway, stitches and yarns and can be used by a group or single individuals. Nice and inexpensive for small Clubs they would provide an entertaining evening for larger groups or classes and at the end of it, a project for the individual to attempt. £5.95 plus 50 pence postage and packaging from the developer, Mavis Walker, Original Knitting and

Crochet, 3 Gale Drive, Lightwater, Surrey GU18 5TX.

DECO & FORMA

Newcomers to the Duomatics may find Kathleen Kinder's book on the Deco and Forma useful to them. The argument between Forma and Form computer continues, but as I have seen the Forma still advertised for sale and I hear of people still wanting one, this book gives plenty of tips for using it. There are some lovely stitch patterns to try out and also it enables one to get to grips with the Deco. Try Kathleen if you are interested.

Hopefully I shall browse through some more and find some Golden Oldies to cheer your winter evenings. Right now I have to see to Clacking Anna (the garter stitch carriage) who has run out of rows!

EDINBURGH PRIZE WINNER

Our editor Anne Smith 'kept it in the family' when she was asked to draw the prize winner on the Machine Knitting and Design Centre stand at the recent 3rd Scottish Knitting Fayre. The prize, a 'Steam-it' steamer worth over £200, went to Mrs E. Macleod of Robroyston, Glasgow and later when Anne took a look at her winning questionnaire she found that Mrs Macleod was a MKM reader... naturally!

6▶



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 Crawley, West Sussex
 Australian agent: Tessa B Knits,
 98a Norma Road, Myaree 6154,
 W. Australia



CHRISTMAS STENCILS

If not in time for this year, there is always next year to think about.

As you can see, these lovely stencils can personalize your gift or card, whatever the age group.

£2.40 each in craft shops or from The Quiltery, Newey Mill, Tipton DY4 8AH

COMPETITION RESULT

This month we can bring you the result of our August competition and we have two lucky winners! The first prize, a magnificent KEYTO cabinet and bench, goes to Mrs I. Illingsworth of Gilroyd Dodworth, near Barnsley and the runner-up, who receives a super

KEYTO table, is Mrs M. Richardson of Wakefield. Both ladies came up with the correct solution which was 'Invisible Idiot' but they should be feeling rather clever as they enjoy their exciting prizes. Our congratulations ladies.

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"VOL 1 - UNDERSTANDING THE RIBBER" £49.45 + p&p
Assumes no prior knowledge of Ribber. Covers Setting up and Aligning Ribber to Knitting Pleated Ribbed skirts & Fishermans Rib Sweaters.

"VOL 2 - A CREATIVE APPROACH" £49.45 + p&p
Opens up a whole new world of textures including Tuck, Slip Stitch, Pin Tucks, Multiple Welts, Quilting, Lace, Drop Stitch & Pile Knitting including Punchcards.

"VOL 3 - FUN WITH COLOURS" £49.45 + p&p
Covers use of Colour Changer & Double Bed Jacquard including some Jacquard cards to try. Easy way to design your own cards and various ways to knit them.

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POCKET ENCYCLOPEDIA

From Dorling Kindersley in paperback at £6.95, the pocket Encyclopedia of Needlecraft is suitable for beginners and experienced needlewomen alike. There are individual sections on all kinds of needlecraft, quilting, patchwork and applique, knitting (hand) and crochet and embroidery. 800 illustrations and 96 pages in full colour, this is a nice little book for those starting early on the Christmas shopping, useful as a gift or stocking filler.

BUTTON BOX COVENT GARDEN

This shop is a must for unusual colours and types of buttons. I have been there and could have spent hours and a small fortune given the chance! Their very comprehensive catalogue is available at £3.50 and is in colour. There are clips available for converting some of the beautiful buttons to ear rings.

YARNS

I see Bramwell have renamed their Duo-spun, Duo-magic, whatever the name it is the yarn for double bed knitting, providing a nice texture for the garment. There are also new colours in Zodiac, Montana, Hobby and Tweedknit. We are spoilt for choice.

Have you tried Designer Yarns? Gorgeous colours in Merino/lambswool in 2/8 and 2/16. Remember the 2/16 is suitable for duo and double bed work. The yarn is very high quality and they also have Tussah effect cotton in a good range of colours. For further information write to PO Box 18, Longcroft, Keighley BD21 5AU.

Finally watch out for Atkinson's Chenile. Suitable for standard gauge machines with the ribs in matching yarn colour, plus a book of patterns. Nothing looks more luxurious than Chenile and the pattern that caught my eye was a fisherman's rib sweater. It looked like velvet.

Enjoy trying out all the new techniques and having a long, long read.

INTARSIA MAGIC

is the name of a new company specialising in picture knitting. The magic is in the ease with which their actual-size charts enable you to transfer the designs to your favourite patterns. Available for four ply or Chunky, the motifs include wildlife and children's designs, geometrics and country scenes. More details from Nicky Todd, 16 Queen Street, North Petherton, Bridgwater, Somerset TA6 6RQ Tel: 0278 663663

There are one or two new items around this month, and there is

still time for you to get organised for Christmas presents, or to leave your own list prominently displayed - or just plain ask!

HAGUE LINKER

Admittedly rather a large item to ask for, however, there is no harm in trying.

If like me you already own one of these really useful machines, there is now a booklet available on the various things one can do with the linker, other than just putting garments together. Written for Hague by Diane Bennett, this is a useful addition to have because it includes using the linker for decorative effects, as well as plenty of detail for the linker's normal use. There is a well written description for attaching a cut 'n' sew neckline. Good explanations from Diane as always are available at £3.95 from local dealers or direct from B Hague and Company Limited, 45 Mile End Road, Colwick, Nottingham NG4 2DW.

EXHIBITIONS

Dates for your Diary.

The North of Scotland, Knitting, Stitching and Woman's World Show at the Exhibition Centre, Bridge of Don, Aberdeen from November 23rd to 26th.

"The craft industry will be able to buy their supplies and stock direct, and housewives too may buy items which are not readily available to them in the shops. The wide range of knitting and stitching categories include, design, embroidery, fabrics, fashion sewing, flowermaking, haberdashery, knitting and sewing machines, lacemaking, needlecraft, picture making and tapestry. On the Woman's World side, will be exhibits in beauty aids, cookery, cosmetics, decorating, hair care, home improvements, jewellery and leather goods, plus a top class fashion show each day."

For further details write to or phone Yvonne Gray, 333 Bridgegate House, Bridgegate, Irvine, Ayrshire KA12 8BD, tel: 0294 77444. Hope you enjoy it.

If you live in the Loughton area do pop along to the Library from 1st November to 19th December when there will be an exhibition of creative knitting presented by Vicky Wallis. The exhibition features work by well known designers, such as John Allen, Judith Duffy, Kaffe Fassett, and Maggie Whiting, and aims to arouse the creativity that is within all of us. Vicky trained in painting and sculpture and has applied her training to dyeing, spinning, and hand and machine knitting.

In addition to the exhibition Vicky will be presenting workshops and talks, and is also working closely with schools in the area - what a good idea that is. Sounds as if there will be something to interest most machine knitters here.

ATTENTION

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1



BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib. Push 71 [77, 83] Ns at left and 70 [76, 82] Ns at right of centre 0 to WP. 141 [153, 165] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib. Using MC, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-6/MT-6, K 30 rows. Transfer sts for st st. Inc 1 st at right edge. 142 [154, 166] sts.

MACHINES WITHOUT RIBBER

Push 70 [76, 82] Ns at left and right of centre 0 to WP. 140 [152, 164] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-4 and MC, K 55 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Inc 1 st at each end. 142 [154, 166] sts.

ALL MACHINES

Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 2 rows. Release card and cont in Fair Isle patt *. K 178 [184, 192] rows.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 44 sts. Using nylon cord, K 49 [55, 61] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next and foll alt row. 42 [48, 54] sts. K 2 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shapings.

FRONT

Work as for back to *. K 162 [168, 176] rows.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 24 sts. Using nylon cord, K 59 [65, 71] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next and foll alt row, K 1 row. Cast off 2 sts at beg of next and foll alt row, K 1 row. Dec 1 st at beg of next and foll 2 alt rows. 42 [48, 54] sts. K 8 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shapings.

1 FAIR ISLE SWEATER

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Amber 4 ply Lurex

1 [1, 1] x 330g cone in White (MC)

1 [1, 1] x 330g cone in Red (A)

1 [1, 1] x 330g cone in Black (B)

The fibre content of this yarn is 100% High Bulk Acrylic. For further details about local or mail order stockists, please write to the following address - Amberyarn, Dock Mills, Dockfield Terrace, Shipley, West Yorkshire BD17 7AW.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 82 [87, 92] cm, 32 [34, 36] in.

Actual size 96 [105, 113] cm, 37 3/4 [41 1/2, 44 1/2] in.

Length to shoulder 62.5 [64.5, 67] cm, 24 1/2 [25 1/2, 26 1/2] in.

Sleeve seam 47 cm, 18 1/2 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

29 stitches and 33 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 7-).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit. Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. We used a Toyota card for this pattern and reproduce it courtesy of Toyota. For further information about Toyota cards and machines please write to Aisin Company (UK) Limited, 34 High Street, Bromley, Kent BR1 1EA.

FAIR ISLE PATTERN

K 8 rows MC/A, 18 rows MC/B, 2 rows MC only (1st st), 14 rows MC/A, 12 rows MC/B and 2 rows MC only (1st st). These 56 rows form patt.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib. Push 33 [35, 36] Ns at left and 32 [34, 35] Ns at right of centre 0 to WP. 65 [69, 71] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib. Using MC, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-6/MT-6, K 24 rows. Transfer sts for st st. Inc 1 st at right edge. 66 [70, 72] sts.

MACHINES WITHOUT RIBBER

Push 33 [34, 36] Ns at left and 32 [34, 35] Ns at right of centre 0 to WP. 65 [68, 71] Ns. Push every 3rd N back to NWP. Using MT and

WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-4 and MC, K 45 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

1ST AND 3RD SIZES

Inc 1 st at right edge.

2ND SIZE

Inc 1 st at each end.

ALL SIZES

66 [70, 72] sts.

ALL MACHINES

Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 2 rows. Release card and cont in Fair Isle patt. Shape sides by inc 1 st at

each end of the 2nd and every foll 4th row until there are 108 [122, 124] sts, then on every foll 3rd row until there are 136 [142, 148] sts. K 14 [6, 0] rows. RC shows 140 and work measures 47 cm, 18 1/2 in. Cast off.

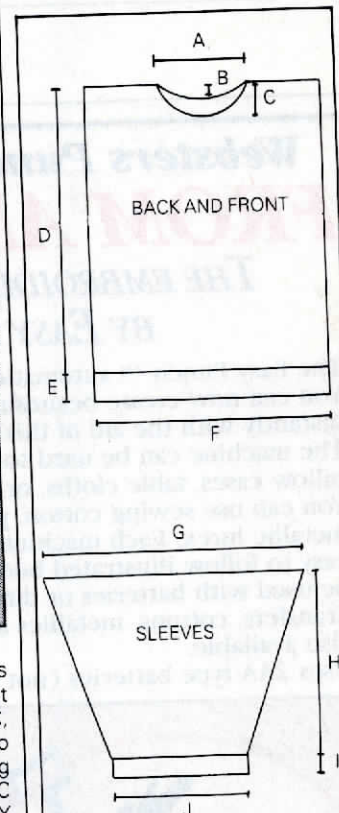
NECKBAND

Join right shoulder seam MACHINES WITH RIBBER

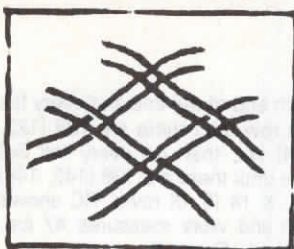
With ribber in position and carriage at right, set machine for 2x2 rib. Using MC, cast on 134 sts in 2x2 rib. K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-7/MT-7, K 4 rows. Using MT-6/MT-6, K 4 rows. Using MT-6/MT-6, K 2 rows. Using MT-6/MT-6, K 4 rows. Transfer sts for st st. Using MT-3, K 2 rows. With P side facing, pick up sts around neck edge and place on to Ns. Using MT-1, K 1 row. Cast off.

MACHINES WITHOUT RIBBER

Push 134 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-4 and MC, K 4 rows. Using MT-4, K 3 rows.



A = 20 cm
B = 2 cm
C = 7 cm
D = 56.5 [58.5, 61] cm
E = 6 cm
F = 48.5 [53, 57] cm
G = 46.5 [48.5, 51] cm
H = 42 cm
I = 5 cm
J = 22.5 [24, 24.5] cm



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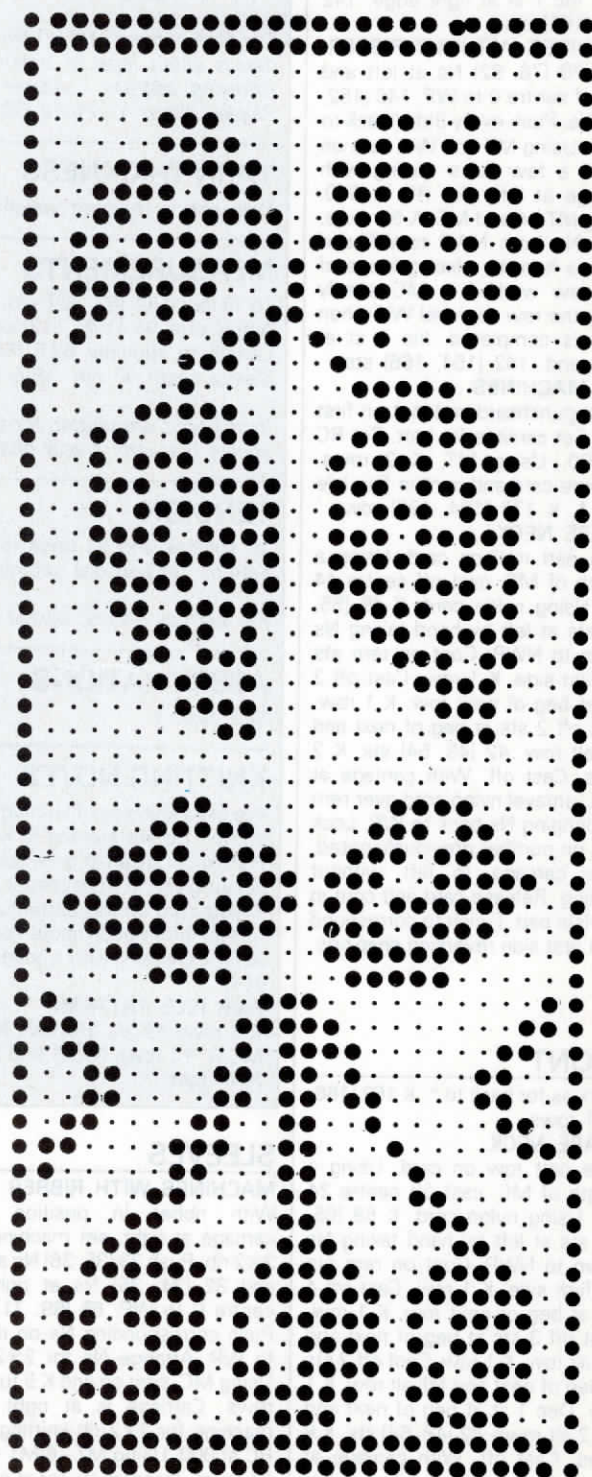
Using MT-4, K 3 rows. Using MT-5, K 7 rows. Using MT-4, K 3 rows. Using MT-4, K 3 rows. Using MT-4, K 4 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Using MT-3, K 1 row. With P side facing, pick up sts around neck edge and place on to Ns. Using MT-1, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves, matching centres to shoulder seams. Join side and sleeve seams.



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N.B. Wendy does not have a shop but visitors to Windermere can obtain her books from Middletons Paper Station, 8 High Street, Windermere. (Open Monday-Friday)

OVERSEAS DISTRIBUTORS

U.S.A.: The Machine Knitting Center, 5442 Cannes Drive, Cincinnati, Ohio 45238.
CANADA: 'Doodles', 2050 Lakeshore Road W., Oakville, Ontario L6L 1G7.
SWEDEN: Charima H.B., Tonstigen 1, 135 68 Tyreso. Tel 08-7701666

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CLUB LINE

BOURNEMOUTH

The Machine Knitting Technique Club had to try a new technique at what turned out to be an 'open' meeting the other month. Pat Coulston writes to tell us how thirty or so members arrived at the Hall to find it locked and the nearby vicarage deserted. With no key and several members who had made a long journey, the club was undaunted, and set up machines and any available deck chairs in the car park. The demonstration went ahead, the rain held off and the morning was voted a success that the club does not plan to repeat!

ST. AUSTELL MACHINE KNITTERS

This Cornish Club meets at St. Austell Church Hall, Trevethian Road on the first Monday of each month (or the second after Bank Holidays). Meetings are from 7.30 to 9.30 pm and you can contact the secretary, Kitty Henwood, on (0726) 76315.

WEST WIGHT MKC

Club secretary Doreen Brown, writes to tell us there is to be a Sale of Work on December 9th at the Memorial Hall, Freshwater, Isle of Wight. The sale, from 9 am to 12.00 noon, will include knitwear, toys, fancy goods and cakes with a raffle and refreshments. This could be a chance for some Christmas shopping.

KNITWITS KC

This new club in Frome, Somerset – nine members so far – meets in members' homes on the first Tuesday of each month from 7pm to 9pm. To find out the venue of the next meeting please ring Heather Charlesworth on 0373 67136.

BRAINTREE MKC

Club organiser Doris Abram has written to tell us all about the club. "Nearly four years ago a group of machine knitting enthusiasts decided to meet once a month to share their knowledge and problems and talk about new developments in the skills of their hobby.

Our membership has now grown to such an extent that we have had to look for a larger room for our meetings and since April we have been at the Community Centre from 7.30pm to 9.30pm on the first Friday of every month. At our meetings there are machines available for demonstrations for both beginners and the more experienced.

We encourage members to bring along a garment they have knitted – it is always a delight to see the things other people have produced on their machines. We discuss knitting problems, describe new techniques and, if these are of general interest, they may provide a subject for demonstration at a future meeting. Machine spares, pattern books, information about new yarns and so on are available to members and items not obtainable at the meeting can be ordered.

We welcome visits (preferably

by arrangement) from anyone considering purchasing a knitting machine. The choice is wide and some knowledge of the potential of the various makes and models is helpful in making a decision as to which is most likely to suit requirements – and pocket!

New members are always welcome. Machine knitting is a fascinating hobby with a very satisfying end product. New skills and techniques are constantly emerging and membership of a club is one of the surest ways of keeping up with the latest developments."

If you would like to take up Doris' invitation, you can contact her on Braintree 23165.

WINFRITH KC

The club has changed its meeting day and its organiser, Angela Gordon, has changed her address. The club now meets on the first Wednesday of the month at 8pm in Winfrith Newburgh Village Hall. Angela's new address is 29 St. Helens Road, Sandford, Wareham, Dorset BH20 7AX.

Besides organising the club Angela teaches five adult education classes, gives private tuition to anyone requiring it and writes patterns to individual's requirements for a small fee. If you would like to go along to club meetings you can contact Angela at the address above.

THETFORD KC

Another change of venue – are they all growing so fast? Contact Mrs J. Rayner, 15 St. Michael Close, Thetford.

THE KNITMASTER 580 POSTAL CLUB

This should prove popular. Send £1.00 registration fee to the Machine Knitting Centre, 77 Lorne Park Road, Lowestoft and you will receive a questionnaire to complete in order for the writers to have an idea of the ability level of the knitters they will be catering for. This applies only to the 580 machine and has the "blessings" of Knitmaster and hopefully some well known names from machine knitting will be contributing to the postal club, which will produce a magazine quarterly at the cost of £2.50.

AERON KNIT WITS

Here's another club in Dyfed. The Aeron Knit Wits meet on the third Thursday of every month from 7.30pm at Bronaeron Sac, Felinfach, Lampeter. If you'd like to join them, please ring O. Edwards on 0570 470859.

WINDSOR MACHINE AND HAND KNITTING

Although we've mentioned them before, this local club meets on the third Wednesday of each month at the Gardeners Hall, St. Leonards Road, Windsor from 7.30pm to 9.30pm. If you'd like to join them please ring Beverley Ward on 0753 857009.

The Woolleys

by Doug Baker



CLUBLINE DIRECTORY

To:- The Editor, Machine Knitting Monthly, FREEPOST 623,
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Please add the following details to the Clubline Directory.

Name of club

Full address of club meetings

Monthly date(s) of meetings

Time of meetings

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BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 80 [84] Ns at left and right of centre 0 to WP. 160 [168] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 40 rows. Transfer sts for st st. Make a hem by placing loops of first row worked in MC on to corresponding Ns *.

MACHINES WITHOUT RIBBER

Push 79 [84] Ns at left and 79 [83] Ns at right of centre 0 to WP. 158 [167] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-3 and MC, K 41 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

1ST SIZE

Inc 1 st at each end.

2ND SIZE

Inc 1 st at right edge.

ALL SIZES

160 [168] sts.

ALL MACHINES

Set RC at 000. Using MT, K 3 rows. Insert punchcard 1 and lock on first row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle with MC in feeder 1(A) and B in feeder 2(B). Using MT+1, K 54 rows. RC shows 58. Remove card. Cont in st st and MC. Transfer sts 2, 13, 26, 37, 50, 61 and 74 at right and sts 12, 23, 36, 47, 60 and 71 at left of centre 0 on to adjacent N at right. Push empty Ns to NWP. Using MT, K 72 rows. RC shows 130.

SHAPE SLEEVES

Inc 1 st at each end of next and foll 3 alt rows. 168 [176] sts. RC shows 137 and work measures 39.5 cm, 15½ in. K 39 rows. Insert punchcard 2 and lock on first row. Set carriage for patt. K 1 row. Push Ns 2, 26, 50 and 74 at right and Ns 23, 47 and 71 at left of centre 0 to WP. Pick up loops from adjacent sts and place on to Ns. Release card and cont in Fair Isle with MC in feeder 1(A) and A in feeder 2(B). Using MT+1, K 22 rows. Push rem Ns from NWP to WP. Pick up loops from adjacent sts and place on to Ns. K 31 rows. Remove card. Cont in st st and MC. Using MT, K 8 rows.

SHAPE NECK

Push 104 [108] Ns at left to HP and cont on rem sts for first side. Dec 1 st at neck edge of next 10 rows. Cast off rem 54 [58] sts. With carriage at right, push 40 Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side reversing shapings.

2 WOMAN'S FLOWERED JACKET

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber

MATERIALS

Spectrum Linaria.

1 [1] x 500g cone in Black (MC).

1 [1] x 500g cone in Red (A).

1 [1] x 500g cone in Serpentine (B).

10 buttons.

The fibre content of this yarn is 100% Acrylic. For further details about local or mail order stockists, please write to the following address - Spectrum Yarns Ltd, Bankwell Road, Milnsbridge, Huddersfield, West Yorkshire HD3 4LU.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 82-87 [92-97] cm, 32-34 [36-38] in.

Actual size 113 [118] cm, 44½ [46½] in.

Length to shoulder 68 cm, 26¾ in.

Sleeve seam 44.5 cm, 17½ in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

28 stitches and 38 rows to 10 cm, 4 in measured over Fair Isle pattern on MT+1 (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch cards, as shown, before starting to knit.

RIGHT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 40 [42] Ns at left and right of centre 0 to WP. 80 [84] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 40 [42] Ns at left and 40 [41] Ns at right of centre 0 to WP. 80 [83] Ns. Work as for back from * to *.

2ND SIZE

Inc 1 st at right edge.

ALL SIZES

80 [84] sts.

ALL MACHINES

Set RC at 000. Using MT, K 3 rows. Insert punchcard 1 and lock on first row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle with MC in feeder 1(A) and B in feeder 2(B). Using MT+1, K 54 rows. RC shows 58. Remove card. Cont in st st and MC. Transfer sts 2, 13, 26 and 37

at right and sts 12, 23 and 36 at left of centre 0 on to adjacent N at right. Push empty Ns to NWP. Using MT, K 72 rows. RC shows 130. K 1 row extra for left front only.

SHAPE SLEEVE

Inc 1 st at beg of next and foll 3 alt rows. 84 [88] sts. K 39 rows. Insert punchcard 2 and lock on first row. Set carriage for patt. K 1 row. Push Ns 2 and 26 at right and N 23 at left of centre 0 to WP. Pick up loops from adjacent sts and place on to Ns. Release card and cont in Fair Isle with MC in feeder 1(A) and A in feeder 2(B). Using MT+1, K 22 rows. Push rem Ns from NWP to WP. Pick up loops from adjacent sts and place on to Ns. K 20 rows.

SHAPE NECK

Cast off 20 sts at beg of next row. Dec 1 st at neck edge of every row until 54 [58] sts rem. Remove card. Cont in st st and MC. Using MT, K 18 rows. Cast off.

LEFT FRONT

Work as for right front reversing shapings by noting alteration in number of rows worked.

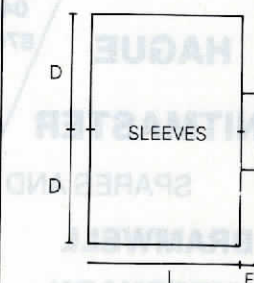
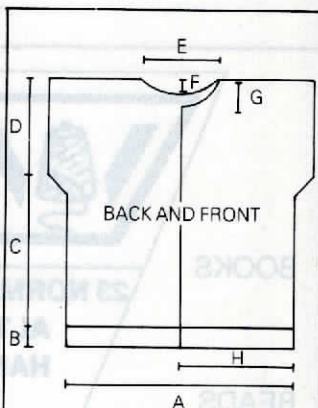
SLEEVES

Push 59 Ns at left and right of centre 0 to WP. 118 Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 39 rows. Insert punchcard 2 and lock on first row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle with MC in feeder 1(A) and A in feeder 2(B). Using MT+1, K 53 rows. Remove card. Cont in st st and MC. Using MT, K 18 rows. Place marker at each end. K 17 rows. Insert punchcard 2 upside down and back to front and lock on first row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle with MC in feeder 1(A) and A in feeder 2(B). Using MT+1, K 53 rows. Remove card. Cont in st st and MC. Using MT, K 40 rows. Using WY, K a few rows and release from machine.

CUFFS

MACHINES WITH RIBBER

With ribber in position and



A = 57 [60] cm
B = 5 cm
C = 34.5 cm
D = 28.5 cm
E = 21 cm
F = 2.5 cm
G = 7.5 cm
H = 28.5 [30] cm
I = 42 cm

HAPPY CHRISTMAS



carriage at right, set machine for 1x1 rib. Using MC, cast on 56 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 19 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 56 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-3 and MC, K 19 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES

With P side facing, pick up sts along end of sleeve and place on to Ns gathering evenly. Using MT+3, K 1 row. Cast off.

TO JOIN SLEEVE SEAM

Push 118 Ns to WP. With K side of sleeve facing, replace sts from first row on to Ns placing sts behind latches. With P side facing, replace sts from last row on to same Ns placing sts in hooks. Pull Ns back to draw sts in hooks through sts behind latches. Using MT+3 and MC, K 1 row. Cast off.

NECKBAND

Join shoulder seams. Push 164 Ns to WP. With P side facing,

start at front edge and pick up 49 sts along left front, 13 sts down left side of back, 40 sts across back neck, 13 sts up right side of back and 49 sts along right front and place on to Ns. Using MT and MC, K 1 row.

MACHINES WITH RIBBER

With ribber in position, set machine for 1x1 rib. Transfer every alt st on to corresponding N on ribber. Cont in 1x1 rib. Using MT-3/MT-3, K 23 rows. Transfer sts for st st. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Transfer every 3rd st on to adjacent N and push empty Ns to NWP. Using MT-2 and MC, K 6 rows. Using MT-3, K 11 rows. Using MT-2, K 6 rows. Push Ns from NWP to WP and place loops from row below adjacent sts on to empty Ns. Using MT, K 1 row. Using WY, K a few rows and release from machine.

BUTTONHOLE BAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 15 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 4 rows. * Make a buttonhole over centre st. K 22 rows. Rep from * 8 times more. Make another buttonhole over same st as before. K 7 rows. RC shows 209. Transfer sts to

back bed. Cast off.

MACHINES WITHOUT RIBBER

Using MC, cast on 17 sts by hand. Set RC at 000. Using MT-1, K 3 rows. * Counting from both edges, make buttonholes over sts 4, 5 and 6. K 26 rows. Rep from * 8 times more. Make buttonholes over same sts as before. K 3 rows. Cast off.

BUTTON BAND

Work as for buttonhole band omitting buttonholes.

PRESSING

With wrong side facing, pin out all pieces to measurements given.

Press carefully following instructions on cone band.

MAKING UP

Using a latch tool and B, work chains up ladders on back and fronts. Join side and cuff seams. Set in sleeves. Fold neckband in half to inside and catch down through open loops.

MACHINES WITH RIBBER

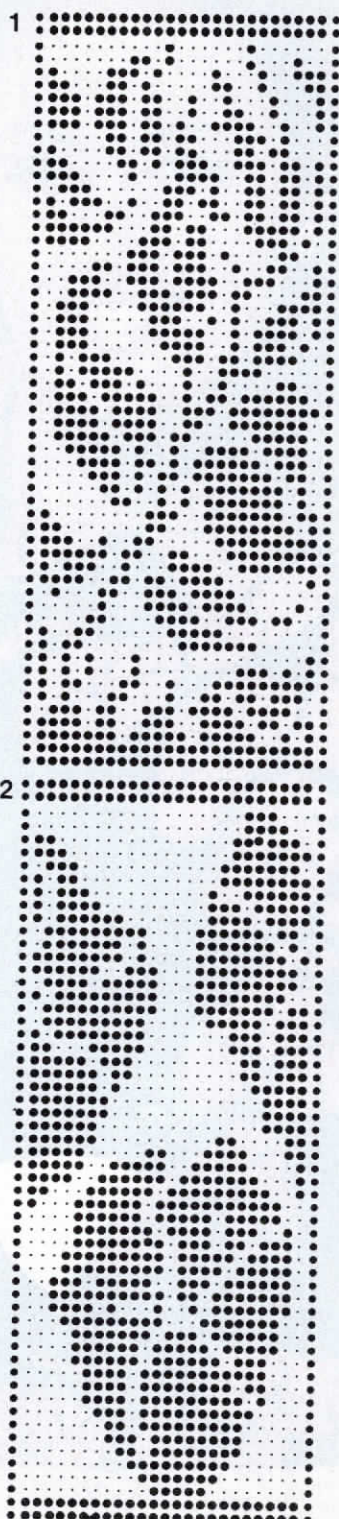
Fold cuffs in half to inside and catch down. Sew front bands into position.

MACHINES WITHOUT RIBBER

Fold front bands in half lengthways and sew in position. Neaten open ends. Finish buttonholes.

ALL MACHINES

Sew on buttons.



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DUOMATIC UPDATE

SOME WAYS TO DECORATE A PLAIN MATERIAL DRESS

Sometimes, in order to make a material dress appear a little different and to help it to last just that much longer it is a good idea to add some form of knitted trimming, rather than to go to the haberdasher and spend a lot of money.

Dorothy Gill

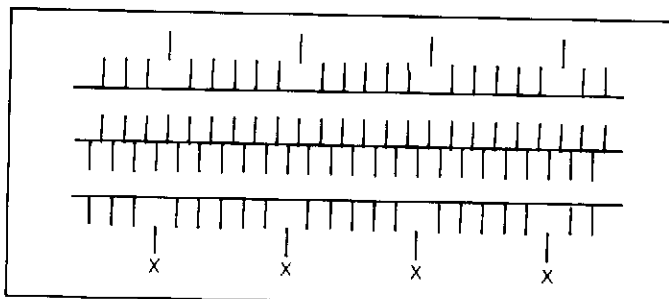
I have done this several times and pass on my ideas.

As far back as 1962 I was shown a manufactured knitted scalloped edge and immediately realised it was perfectly possible on the Duomatic. I sent the idea to Switzerland and in 1972 a garment was published in Model Book 15 incorporating a variety of the method. Look at it if you are lucky enough to have the book.

Change to third colour and N/N, knit two rows.

Transfer all back bed stitches to corresponding needles of front bed (with U lock or double ended bodkin). Black strippers, larger stitch size, knit two rows.

Break off the yarn, thread it into the bodkin and run it through the last row of stitches. Draw up the yarn to make the knitting into a ring, catch the side seam and



Then on the back cover of Model Book 20 it appeared again with a delightful twist to it.

In essence, what it is, is a modification of my scalloped edge, adapted as flowers scattered on a baby's pram cover.

You have had the needle set-up before, but in case you are a new knitter here is a diagram for the stitch.

Set up exactly as shown, 24 to 40 needles on each bed, for K/K, handle down, smallish stitch size (for example, 3/3), orange strippers and knit one row at N/N in a contrast colour. (I used a scrap of Goldfingering or Silverknit.)

Without racking and without going to CX knit a second row. This produces the pimply edge you probably made by mistake the very first time you cast-on on your machine.

Change to main yarn and at BX/BX knit 4 to 8 rows according to the size of flower you are aiming at.

finish off the ends.

Result . . . a flower.

Then make several more, varying the number of 'petals' by adding or subtracting repeats sideways; varying the size of the 'petals' by altering the number of Working Position pushers in each group before the next Rest Position pusher. Vary the type of flower from a regular one like a primrose to an irregular one like a pansy where you could have the middle 'petal' much bigger than the rest and varying the size of the flowers by altering the number of rows you knit at BX and at N. Draw some of them up tightly to make buds with overlapping petals and spread some of them out to make full-blown flowers.

I made a long green cord (using my electric drill to do the twisting for me), laid it in a satisfying curve up the dress and stitching the bigger flowers at the bottom and the buds and smaller flowers at the top, decorated the plain material dress.

Another method is shown on the black dress. Here I used one of Passap's release stitch designs to make a frilly trimming (see Model Book 28).

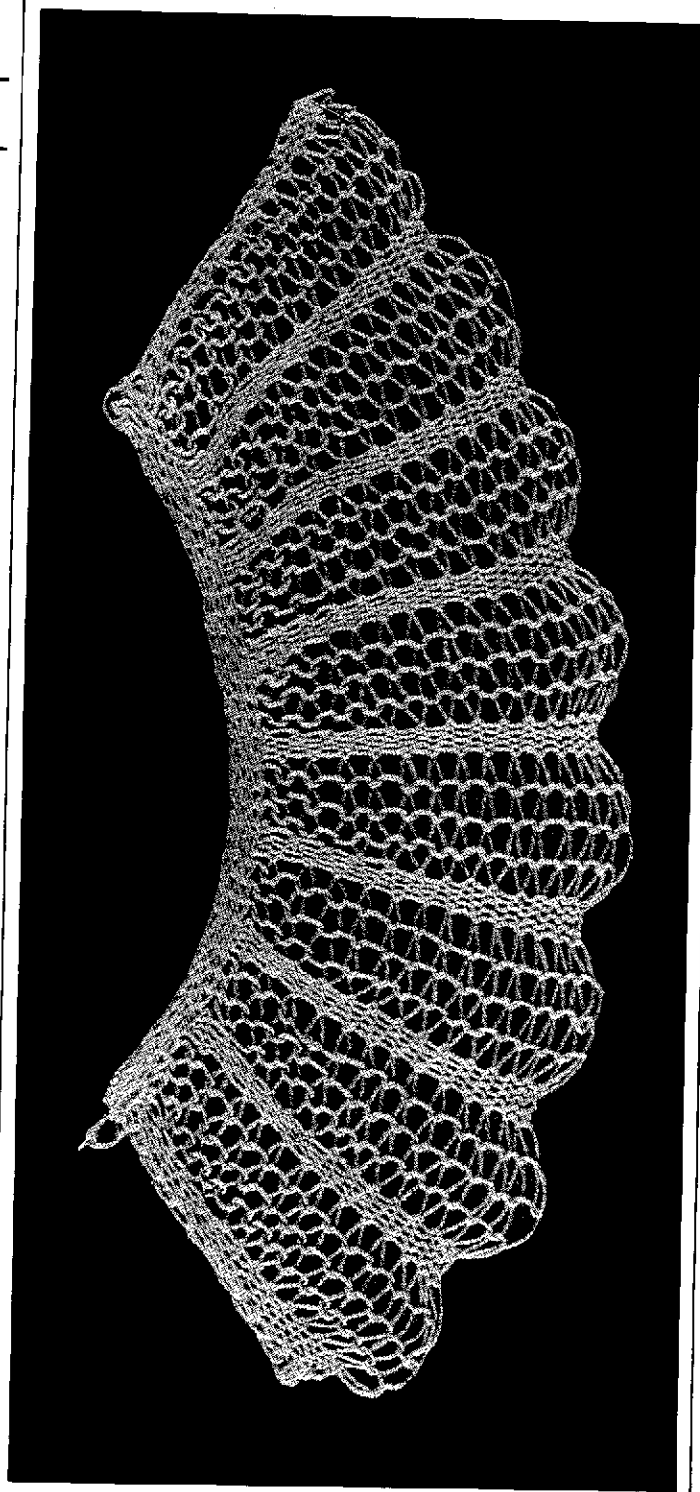
Set up for K/K, with 15 to 30 needles on each bed according to how wide the trimming must be and cast on at N/N at stitch size 2½/2½ (it is essential that the first row is not too tight).

At stitch size 3 to 4 on the back and 5 to 6½ on the front, knit 4 rows at N/N followed by 6 rows

GX/N (you may need the black or the blue strippers here). Repeat this till you have worked about three and a half yards.

Transfer the three furthest left back bed stitches to the corresponding front bed needles and knit them through the stitches on those three needles.

Release all the other back bed stitches from their needles. Knit one row on the front bed and cast off without removing the work from the machine.



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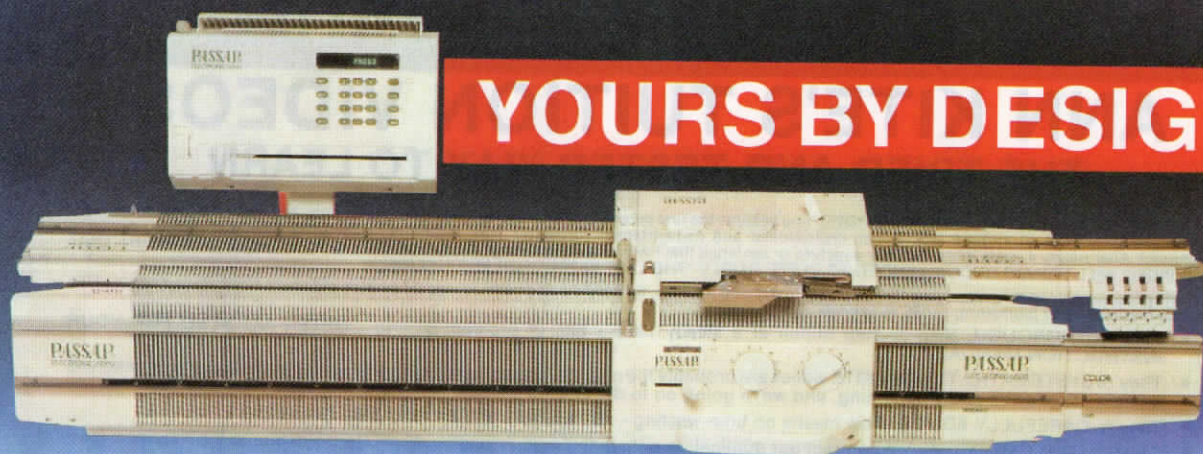


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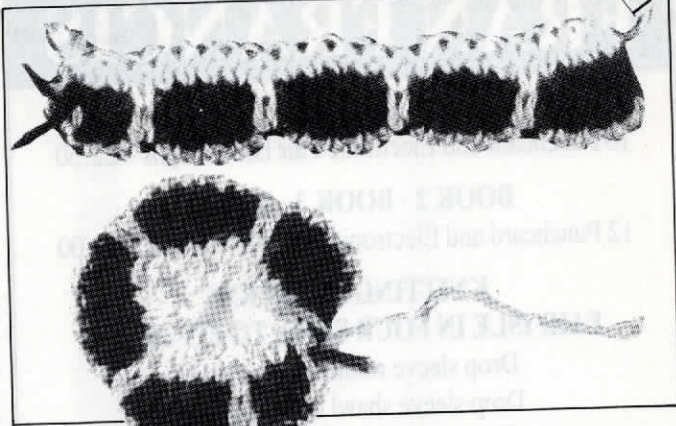
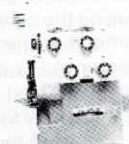
•Abergavenny Nantiago, 49-50 Frogmore Street	4091
•Haverfordwest Sewing Machine Centre, 5 Dew Street	3851
•Newport Newport Sewing Centre, 56 Clarence Place	257040 and 266495
•J.B. Sewing Machines, 3 Coverack Road	66495
•Rhyl Sewing & Knitting M/c Discount Centre, 21 Queen St	336055
•Swansea Cliffords Sewing Machines, 154 Western Street	655928
•Wrexham Woolengiers Sewing & Knitting Centre, 4 Lord Street	266260

SCOTLAND

Edinburgh Drummond Wools, 44 Hanover Street	226 6339
Lossiemouth Fairbairns, 36 Commerce Street	3285

*These PASSAP specialists also stock BERNETTE overlockers. The BERNETTE range includes models with differential feed which are especially suitable for machine knitting.

Bernette



Pull.

That is, get hold of the knitting underneath the machine and pull to open the ladders, thus making the stripes of large and small stitches which constitute the frill. (This can also be done after taking the work off the machine, but it helps a lot to have the end suspended and to be able to pull against it.)

Damp press the scalloped edge if the material allows.

For the neck frill, use more needles and fewer rows.

The cord for the waist is just a flat piece of stocking stitch six or seven stitches wide, the desired length. Allow it to roll naturally.

This takes half as much time and effort as a CX/CX tube would have done!

There are plenty of other stitches which can be used in a similar manner, such as are found in Stitch Book 1, pattern 24. Work with just four needles on each bed, with the groups spaced about twenty needles apart. Cut up the middle to make a fringe; you can use one repeat of pattern 96 followed by a few circular rows

to be stitched on an edge, or some of the lengthwise trimmings on pages 47 and 78 to 80 of the Combined Stitch Book and on the duplicated sheets once obtainable from Bogod. (I will seek permission to photocopy these if I have enough enquiries.)

There is no reason at all why you should not adapt trimmings written for single bed machines and stitch them on top of, or at the edges of, dresses made of material. I have in mind the example shown on page 79 of the August '89 issue of MKM.

There are also plenty of trimmings to be found in other books such as those written by Kathleen Kinder and Mary Weaver to mention but two. So, go to it and liven up an old favourite.

For the flowers E 6000 owners should set the needle bed as in the diagram but leave marked pushers on the front bed in neutral position. Knit two rows N/N, four to eight rows at BX/LX, two rows at N/N and finish as shown.

For the release stitch pattern work exactly as given.

We have had a letter from Mrs. Brunning of Chelmsford who is contemplating buying one of the latest electronic machines and, after long conversations with her dealer, also asks our advice. This is one for the experts so we have passed her letter on to Dorothy Gill. Over to you, Dorothy

Dorothy Gill

Oh, Anne, what an impossible task! No-one can really compare the merits of two different machines with absolute fairness in order to help a customer like Mrs Brunning to make up her mind which to buy, especially when like me, they are already dedicated devotees of one make or another.

I have always been a Passap enthusiast ever since my first one in 1955, being impressed always by the sturdy construction, the ability to update most machines whenever a modification arises and the versatility offered. I have had others at the same time, good and less good, but they have come and gone and my main

machine has always been a Passap.

So the best I can do for your Mrs Brunning is to set out all the attributes of my present favourite (and the few shortcomings), so that the individual knitter can assess for herself which machine to choose, having decided which particular type of yarn she will mainly wish to use, together with which type of fabric she most wants to produce and which machine will give her the results she desires, while still giving her a lot of extras she may find she may want to use later on.

Largely I shall not repeat all the things that Mrs Brunning's dealer will have told her, or those she

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can get from the free brochure, but add to them from my own observations.

On the Passap family of machines, it is possible to use a wide range of yarns, from very fine cottons and silks, through fine industrial twists and hand knitting two, three and four-plys, as well as textured yarns such as slubs, bouclés, knopped yarns, in both man-made threads as well as natural fibres and mixtures of all of these, right up to the type of double knitting which is classed as 'Sports Yarn'.

My own favourite way of working is to use several ends of industrial yarns, either in the same or different colours and textures, taken from separate balls or cones and this is easily done from cones on the floor or balls in the bowls, up through the excellently adjustable yarn feeds. (People sometimes get problems if the threads are wound together unless a 'Twister' is used.) In this way I can get the thickness of fabric which best suits the pattern and the stitch I am using and gives my fabric the texture and 'flow' that I need. It also means that I can make the skirt in four threads and the top in three threads and thus get a perfect colour match. The unique four-colour changer, which is so reliable and quick, makes colour work a joy to do.

A long time ago, one of my sons said to me: "Mum, you can make that knitting machine sing, but you are a fool with the car". I just smiled and said not a word, feeling that as I had a husband and three able sons I should not have to change the oil, clean plugs and fit new exhaust pipes myself!

That was when I had my Passap Duomatic 5 in the early 1960's. Now that I have the Passap Electronic 6000 I am in charge of a full Philharmonic choir which sings wondrously for me.

Most of the things it can do were certainly possible on the older machines but took so much longer and involved a considerable amount of hand selection of the pushers in particular, that it is a luxury to be able to programme the machine with all the details that I am going to need and then watch as row after row of intricate patterns appear.

Programming first is all important. Make a fabric sample, get the texture just as you want it, measure it, measure the victim, key in the details of the shape if you are using the built-in FORM programme, then the computer works out for you exactly how many stitches to cast on, when and how frequently to do the side shaping, how to do the neck cut and how to do the shoulder

slopes. It is all part of your preparation and is surprisingly easy.

It does not matter one jot if your yarn is different from that in the written instructions, that you are not of standard measurements or that you want to do a different fabric or a different colour-way than that shown in the lavishly illustrated stitch design book. You can choose your own details and feed that information into the console when it asks you the various questions.

What sort of questions? Well it might ask you for your choice of Fair Isle motif or running design, so you key in the number under that illustration in your manual, maybe you want a different type of – and for want of a good all-embracing word we will call it Fair Isle – so the number for that one goes in.

We have to my knowledge seventeen different types of Fair Isle to choose from, so it is infinitely versatile. It might ask you if you actually want to change the way a motif is going to look, or to amalgamate it with others to make an allover pattern. That can also be done quite easily. According to the book you can change the aspect of a simple motif in seven different basic ways, by mirror imaging it, inverting it, rotating it and so on, have just drawn a simple shape and from it found thirty two different ways of altering the aspect of that shape without even having recourse to different colour ways or to enlarging it, how about that!

Adding patterns together is most impressive. Suppose you plan out the right half of a design, the left half of which you will eventually want to be the same but mirror-imaged on the other side, that is easy too. You plan it with a mirror placed vertically on your paper to get a pleasing shape, you superimpose one or two other patterns on top of it so long as they have the same dimensions, you can then key in the second side and multiply the total height and width by a standard number of times according to the rules, ending up with an enormous four coloured motif which covers the whole of the front of a garment and the enlargement of your design does not even need to be the same number of times horizontally as vertically.

Another way to do large patterns is to use the Reader and plan your design over a width which is more than the standard 40 stitches from side to side. Look at the tiger's face on the jersey in the brochure. That is nearly three cards wide and nearly

two cards high and using special techniques you can add even more cards in both directions, say sixteen in all, though here I would have to be absolutely sure that my customer really did want the design before I started to use up blank cards at their present price.

Since it is a true double-bed machine, (and that means it has the ability to knit on each bed independently of the other and to make a different pattern on one side of the fabric than on the other) you have an infinite variety of textured fabrics to choose from, either in a single or in many colours and of course this does not mean that you cannot do single-bed fabrics just as easily, programmed of course. Types such as loop stitch, slip stitch, pin tucks, intarsia, intaglio, openwork, racking and release stitch are all parts of the E 6000's repertoire. Do you know, you can actually make it do three or four different tuck stitch routines in the same row, giving the nearest to Aran knitting that a domestic machine can produce?

In fact, the only thing that cannot be done automatically is the "knit one, slip one, knit two together, pass the slip stitch over" type of openwork. That has to be done by hand manipulation or else on a machine that has flexible needles and a lace carriage. I have even produced and can supply instructions for so-called weaving.

However, lacework can be done by using the transfer carriage (The U 100E). I have a mouthwatering collection of such stitch samples using this facility, (come and see them sometime) and by using special needle arrangements combined with racking in either normal stitches, loop stitches or Fisherman's rib, other lace fabrics are achieved. (Some other machines are able to do these, but have to rely on hand selection on the ribber-bed even though it is automatic on the main bed).

Even garter stitch and moss stitch fabrics can be worked using the transfer lock.

Add all these options, plus many others, to the ability to key in the shape you want to knit, from a multitude of instruction lists and you see what a wealth of options you have. We have been using these lists on the Passap since 1982 and although some of the older books are out of print, there are still some available. The pattern designs are fantastic and up-to-the-minute, but classic designs are not overlooked, being well catered for in the two books of basic shapes for the Form Computer as well as in the forty or so patterns published twice a year

in the Model Books. What better than to have your shaping instructions come up on the screen and to know how many rows you have to do before the next instruction occurs. It even chooses the front bed pushers for you when casting on, even if you have previously selected too many, giving you a chance to put away those pushers and needles you don't need before arranging the ones for the back bed too.

The Console tells you if you have made a mistake, directs you to a list of errors in the book and thus helps you to correct them, it whistles at you if you pass certain instructions without carrying them out and, although it doesn't actually say "Well done" when you have finished a piece of knitting, you almost feel that you are having a conversation with it.

If you see a design, intended for another machine and not amongst the 40,000 you are told in the manual that you can do, it is a relatively simple matter to adapt that "punched card" and use it on the E 6000.

Now to answer your other queries, Mrs. Brunning. Casting-on on the single-bed? ... no problem. I have been doing this for 28 years, it is a standard procedure. Re-hanging on the machine? See my recent series of articles in M.K.M. Dolls clothes? I have published a booklet of eleven outfits for Sindy type doll's clothes, which though written for the Duomatic 80 are valid for the 6000 too. Private tuition? I have been providing tuition on audio cassettes for about 15 years and giving individual lessons for about 34 years. Most dealers fulfil their promises and give willing help and you are also entitled to a period of free tuition under the watchful eyes of Passap's residential staff in London.

Video tuition is in its infancy and in my view, not as valuable as a word in your ear! (You don't disturb the rest of the family when listening through headphones.)

The quality of the workmanship when building the machine and stand goes without saying. Passap, being Swiss made, has always had the edge where construction and reliability are concerned and almost all machines in the same range, in my experience, have been capable of being updated should a significant modification be introduced. (I had my original Duomatic 5 for about 15 years constantly bringing it up-to-date.)

I am making myself quite dizzy with the desire to get back to my E 6000 machine now and knit. In the meantime, go out, Mrs Brunning, and buy your Passap.

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DUOMATIC UPDATE

Firstly an apology, Last month I promised to continue the neckline theme by writing this month about neckbands. I am afraid that I shall have to postpone this until next month as Christmas has crept up on me.

Hazel Duignan

If you think that I must be a bit vague not to have seen Christmas coming, let me explain that Christmas for magazine contributors comes in June. I sometimes wonder if all other contributors get as bemused as I do.

Time, tide and Christmas wait for no man (or woman) so here we go with a few ideas for last minute gifts to knit.

Balaclava helmets always seem to be popular so I have drawn a diagram of a balaclava for the young set. There are three sizes small, medium and large and if you wanted a bigger size, then it is quite easy to adapt. Any yarn or stitch pattern can be used as long as you make a test piece. I have knitted the smallest size in half Fisherman's rib so that you can see how it looks. Here are the instructions for the helmet knitted using two ends of 2/30's high bulk acrylic. We photographed it for last month's issue and you'll find it on page 56. Just one word of warning - if you are using a tuck rib the cast off must be very loose or you will have problems sewing up.

BALACLAVA HELMET PATTERN RATING

* Easy to knit.

MATERIALS

2/30's High Bulk Acrylic.
Oddments in Blue (MY).

TENSION

100 stitches (50 on each bed) to 28 cm and 100 rows to 12.5 cm, measured over half Fisherman's rib (stitch size setting approximately 3 1/2/3 1/2). For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

TO KNIT

Handle down. Orange strippers. Set up 65 [71, 77] Ns on each bed in WP for full needle rib. Set lock on N/N and stitch size to 2/2. Using 2 strands of MY, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set RC at 000. Set lock on N/N and stitch size to 3 1/2/3 1/2. K 41 rows. Set RC at 000. Set lock on EX/N. K 6 [6, 12] rows. Cast off 7 sts on each bed at beg of next 2 rows. 51 [57, 63] sts on each bed. K 106 rows. RC shows 114 [114, 120]. Cast off 18 sts on each bed at beg of next 2 rows. 15 [21, 27] sts on each bed. K 106 rows. RC shows 222 [222, 228]. Cast off.

FRONT RIBBED BAND

Handle down. Orange strippers. Set up 86 [94, 102] Ns on each bed in WP for full needle rib. Set lock on N/N and stitch size to 2/2. Using 2 strands of MY, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 3 rows. Set RC at 000. Set lock on N/N and stitch size to 3 1/2/3 1/2. K 15 rows. Transfer sts to front bed. Black strippers. Set lock on GX/N and stitch size to 6, K 1 row. Using WY, K a few rows and release from machine.

MAKING UP

Join cast off edge N on diagram to edge M. Stitch band to front edge of helmet including the cast off edges L (ease edge slightly to fit). Join front of helmet and band edges.

As you have your machine ready threaded up with two ends of 2/30's and a tension piece made and measured, why not dash off a few slash necked sweaters? Or at least one, even if it is only for yourself. The pattern is very easy, there are no changes of strippers, no neck shaping and only two changes of stitch size.

WOMAN'S SWEATER

PATTERN RATING

* Easy to knit.

MATERIALS

2/30's High Bulk Acrylic.
350 [400]g in Blue (MY).
2 Silver flower and leaf motifs for shoulders.
10 Newey's 'Jazzers', silver.
20 large mother-of-pearl sequins.

MEASUREMENTS

To fit bust 82-87 [92-97] cm, 32-34 [36-38] in. Actual size 99 [111] cm, 39 [43 3/4] in.

Length to back neck 52 cm, 20 1/2 in.

Sleeve seam 45 cm, 17 3/4 in. Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

Tension piece as for Balaclava. If you need to increase length add approx 20 rows for every 2.5 cm.

ABBREVIATIONS

See page 4.

BACK AND FRONT ALIKE

Handle down. Orange strippers. Set up 90 [100] Ns on each bed in WP for full needle rib. * Rack one complete turn to left. Set lock on N/N and stitch size to 3/3. Using 2 strands of MY, K 1 row. Rack one complete turn to right, K 1 row. Set RC at 000. Set stitch size to 3 1/2/3 1/2, K 30 rows *. Set RC at

000. Set lock on EX/N. K 170 rows. Adjust length at this stage if required. Place marker at each end. K 180 rows. RC shows 350. Set lock on N/N and stitch size to 4/4. K 12 rows. Cast off loosely.

SLEEVES

Handle down. Orange strippers. Set up 46 Ns on each bed in WP for full needle rib. Work as for back and front from * to *. Set RC at 000. Set lock on EX/N. Shape sides by inc 1 st on each bed at each end of every 14th row until there are 90 sts on each bed. K 4 rows. RC shows 312. Adjust length at this stage, if required. Cast off very loosely.

MAKING UP

There is no need to steam to size but if you want to shape your neckline slightly, it is possible to pin out the garment to size, pinning the shoulders in place but leaving the neck opening unpinned then pat the neck opening into a shallow curve before steaming. Join shoulder

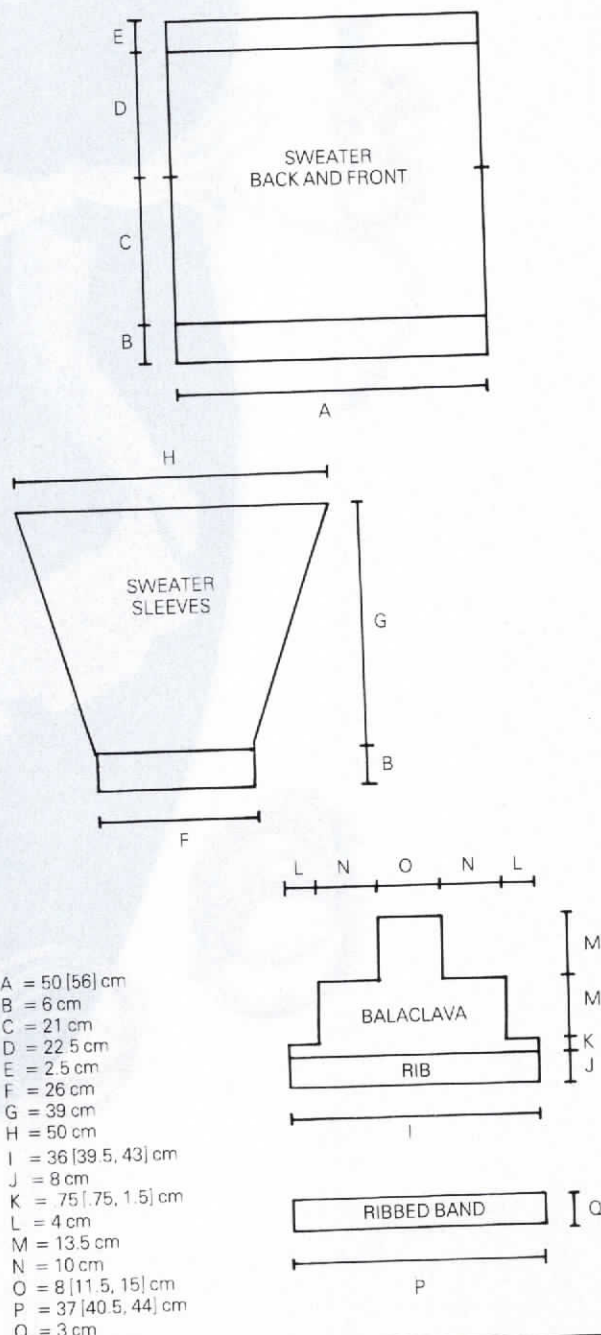
seams leaving approximately 25 cm open (you can vary this as you wish). Set in sleeves between markers. Join side and sleeve seams.

You may wish to work a row of double crochet or crab stitch round the neck opening but this is not necessary if your cast off is neat.

I hope that you will be able to solve some of your gifts problems after reading this article. The sweater sounds like a lot of knitting but it is very easy to make and I have found that a large plain sweater takes a lot less time and gives me a lot less problems than some of the small fiddly gifts which I sometimes make.

I have weighed both garments. The balaclava weighs 30g and the sweater 350g. I made the smallest size of each.

Although it is only June and I am still planning my summer holiday I shall wish you a very Happy Christmas.







TALKING TOYOTA

THE BEST CHRISTMAS PRESENT

Can this really be me? Sitting with a smug smile on my face because I think I'm almost ahead, timewise?

Shelagh Hollingworth

The cake is made and stored and the pudding will be the extra one I made last year, sitting waiting in the freezer and all the little fancy things we always like to have can wait a bit longer because, this year, I think he and I are going to be just we two for the holiday, so there won't be as much to do as in previous years.

When you find yourself in this situation you have to take stock early because there can be no last minute gift making or wrapping, they have to be finished early enough to be sent away in good time and that is why I feel as though I have accomplished such a lot and the great weight is lifted from my shoulders. I now have enough time left to make the best Christmas present, the one to myself.

MYSELF AS A CUSTOMER

Making a garment for myself is always a fraught sort of affair and I don't want to end up with something I don't like myself in – time for knitting for me is too precious to be wasted. I spend a lot of time thumbing through old copies of the magazine trying to recall those photographs that made me say "Oh I'd love to knit that", if only I had made a note at the time. This apparently is a pastime common to other knitters I find, they all seem to enjoy just looking at the pictures imagining themselves in the garments. The reason I look at other designers' work is that when I knit for myself I do not really want to spend time working out a new design, since that's work; knitting a garment for myself needs to be a little break from work, so speed is vital.

I am also a customer who sees herself as a svelte long-legged size ten model but in fact I'm more the short dumpy number, so I have to be honest when I look at the long slinky models and try to imagine the long straight lines a little wavy and crinkled as they fit

to my ample curves. Where a photograph shows a sweater sweeping down the model's figure in a straight line from shoulder to hip length hem, on me it would sweep to waist, turn in, then go on again.

Added to this I have to consider what type of yarn I shall use and the colour. It's a safe bet to use an ordinary smooth four ply yarn and as for colour I know which colours are "safe" for me, the old die-hards, and if I think I'll try something daringly new, it's best to hold the cone of colour next to my face as I look in a mirror – if I have a shock, then I reckon the colour doesn't suit me. You will realise from this that I am not my own easiest customer.

Suddenly a little light dawns, rather like one of those cartoon characters where an electric light bulb appears over the head, I can definitely remember garments that I wanted to make ages ago. As if it were yesterday I see myself at the very first Scottish Machine Knitting Fayre back in 1987. One of the most popular issues we had enquiries about at the Machine Knitting Monthly stand was May 1987, which had lacy sweaters with matching skirts and a curved line long waistcoat with matching skirt, all these worked on Toyota KS 901 or 950. I seem to think we had run out of any back numbers then, so the Editor won't be too pleased at my mentioning them again in case people write in for these. However, I still have my copy and I thought one of these with long sleeves would suit me admirably and, worked in four ply with a fine thread of metallic lustre, would be just what I needed to wear to any functions I might attend over the holiday.

You notice that I chose designs for the KS901 and KS950? That's right. I who didn't want to do any more than simply knit the pattern as it appeared in the magazine, would now be obliged to get my act together and work out a similar pattern but for the KS 858.

"I DID IT MY WAY"

The major difference of the KS 901 and KS 950 for me is that their punchcards come with 24 stitch repeats while the KS 858 has punchcards with 12 stitch repeats.

Those of you who also have the KS 858 will be pleased to hear me reflect that doesn't matter at all! Faced with the problem of wanting to knit a 24 stitch repeat on my 12 stitch repeat machine I always ask myself first whether the punchcard is really a full 24 stitches or if it is a repeat of 12 stitches given twice? If the latter, then all I need to do is to punch my own card with a single 12 stitch repeat. (If you are doing this for the first time, please notice that the plain punchcard differs from some other machines' and make sure that you purchase the correct size.)

For this lacy pattern that I wanted to make with the least amount of hassle I decided to use a Toyota ready-made card with a similar lace pattern but there are lots to choose from if you want to do this yourself some time. I would never try this project if it were the first time I wanted to use the lace carriage, it's best to use the lace carriage as suggested in the manual first time around. Playing about with patterns is for when you have a little experience.

By now I had chosen the yarn and colour and I worked a simple largish test piece and left that overnight. I never find that a hardship, I work better in the mornings, so I make test pieces in the afternoons and come fresh to them the following day. I measured the test swatch and found that I had the correct tension for the garment that I had chosen. At this stage I considered using the Knit Tracer but I am so used to working mathematically I kept to my usual routine – write the numbers first and keep to them, I have always designed that way and old habits die hard.

After that it was fairly plain sailing. Of course I had to watch carefully what I was doing

because lace making on the KS 858 requires a little concentration, especially for shaping but once you have the hang of it, it is immensely rewarding. I find it a wonder to pull the selecting lever and know that the carriage is transferring the stitches to whichever side they are supposed to go. It is even more intriguing to use a pattern that requires two strokes of the lace carriage before you actually move the main carriage to knit the stitches. Those of you who remember my first efforts at lace will be amused to hear me waxing so lyrical about it. Once the penny dropped about what was going on "under the bonnet" I had no more problems; it may sound really dim but I didn't realise at first that all the lace carriage does is to transfer the stitches, leaving the empty needles where they ought to be and ready for knitting the "holes". It took me quite a while to grasp this and to take the carriage back after use. At first I used to take the carriage off the needlebed to get it back to the other side. The memory of that makes me laugh now as I set up each row of knitting so efficiently. Don't imagine from this that I never make mistakes now, I only wish I could say that I don't but I do. It is almost impossible to describe that moment of total unbelieving astonishment before the naughty words appear when I realise that I have done something completely daft again.

I am happy to report that the best present is finished and I can't wait to try it out on an unsuspecting public (funny how a designer's knitwear always seems to attract extra attention, maybe that's why I don't like to wear my own designs too often). The original, knitted for Spring and Summer in soft yellow, has, for me, turned into a warm cherry red with gold lustre. I didn't make the skirt, time was beginning to run out, but this sweater will go with all the suitable skirts I have and, who knows, I may be tempted to make another one in the lull after the holiday. Looking forward to next Spring, I could make one in that soft yellow.



"It's the last time I invite HER round for the evening! I know visitors sit and hand-knit, but she brought her knitting machine!"

TINKERING WITH A TOYOTA

The problems coming from your letters are pretty varied, from techniques to mechanical faults, to advice. Thank you anyway and please keep them coming because they give me an idea of what is wanted by Toyota owners.

Ann Taylor

Several letters have come with pleas on how to get things knitted to the right size, so we are back yet again to the tension swatch.

Please, although you may have been doing a swatch exactly as written here, do read the rest of the comments, because there may be something in the article that will be of help.

KNITTING THE SWATCH

Cast on with waste yarn over 70 stitches, that is: over 35 needles either side of centre 0. Knit about 20 rows.

Select the stitch pattern and card that you are going to use on the garment and the yarn. Set the

machine accordingly and transfer the 21st stitch on either side to the 20th needle and place the 21st needle back out of work.

Now knit 30 rows in the yarn and stitch pattern of your choice. Place a marker on the 20th needle on either side and knit another 30 rows. Set machine for stocking stitch and thread up with waste yarn. Bring back 21st needle either side into work position.

Knit ten rows and make a series of holes according to the tension you have been using. For instance, T7 make 0000000, for T7... make 0000000 and 00. Knit a further ten rows in waste yarn. Take the knitting off the machine, roll the knitting and give it a good pull in all directions. Now leave it to rest for one to two hours, but preferably overnight.

If knitted in oiled yarn the swatch must be washed in hot water with detergent, rinsed well and dried and pressed. If knitted in acrylic or man-made fibre, wash and dry and smooth very lightly with steam.

Lightly pin the swatch out on a swatch board or terry towelling and measure. Measure with a centimetre ruler if using the charting device, or with a Knitmaster green ruler if using a written pattern.

CHARTING DEVICE

If using a charting device,

measure the person for whom you are making the garment and draw the garment shape according to their measurements. Knit the garment according to those measurements and the measurements of your swatch. Do not leave the cast-on comb on when ribbing is completed. Failure to remove this will distort the knitting.

USING A WRITTEN PATTERN

If using a written pattern, measure the swatch with the Knitmaster green ruler. S side equals stitches. Place to the left-hand ladder on the swatch and read off the figure on the right-hand ladder. For example, if you read 28 that equals the 28 stitches you will get to every 10 centimetres of knitted stitches across the work. R side equals rows. Measure from waste yarn to waste yarn (over 60 rows of main yarn knitting). For example, if your reading is 40 you will get 40 rows to every 10 centimetres of knitting.

You must get the tension stated in the written pattern, but one whole stitch or one whole row difference will not make a significant difference to your finished garment.

If, for instance, your swatch should read 28 stitches and 40

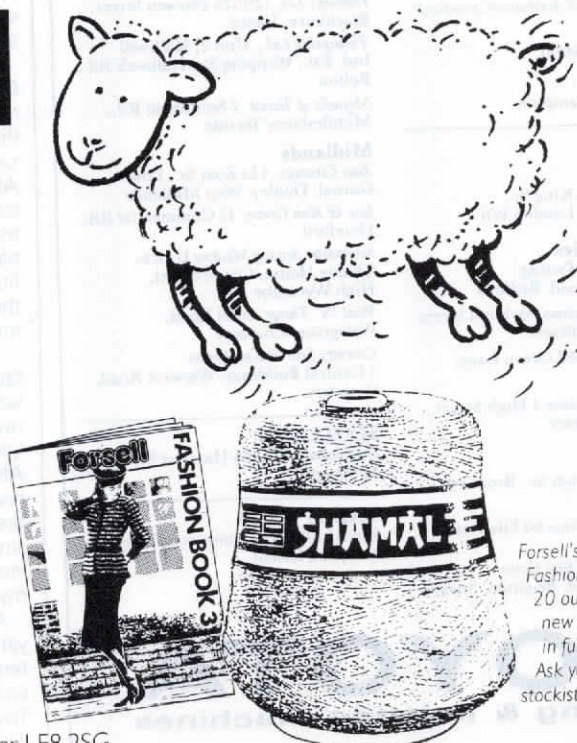
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rows according to the pattern, but actually reads 29 stitches and 42 rows, or 27 stitches and 39 rows – then knit it!

Should your swatch measure 26 stitches and 36 rows or 32 stitches and 46 rows or whatever, then you will court disaster if you knit it.

If the stitch measurement is right but the row measurement is wrong then adjust the number of rows knitted according to the swatch. If you cannot work this out then adjust the tension at the mast top and knit another swatch. The stitch reading is likely to remain the same, but the row reading alter.

THE TENSION DIAL

A knitter wrote in saying that whatever she set the tension dial at, five, six or seven, the reading still came out at 29 stitches and not the 28 required. Again – knit it! Provided the row reading is correct by one or two rows, no more, then go ahead. Adjust the row reading if it is really out, by working out how many rows to the inch or 2.5 centimetres. For example, 10 rows equals one inch or 2.5 centimetres, 12 inches or 30 centimetres equals knitting 120 rows.

AGE AND KNITTING

A 72 year old knitter writes despairingly that nothing is the right size, things go wrong and do I think she is too old to knit?

No!!! I do not think so. An 84 year old Club member of ours died last year and was machine knitting till the end. Her only regret was that illness made it difficult for her to get to Club meetings regularly. Do keep actively knitting and working things out. It is the interest that many people need when families move away and are busy, or a husband or wife dies. However frustrating the knitting gets, however many disasters before things come right, it is better than looking at four walls and having no interest in anything!

BOOKS

When suggesting the Tami Nobuyuki books as helpful to Toyota owners I did not mention where to get them. Try BSK Ltd. or the Toyota Academy. Mary Weaver's Book of Technology and Patterns has mention of the Toyota 787, but if owners of the 901 and 950 follow the Jones+Brother instructions they will learn a lot. Just remember

that when Jones+Brother instructions say PART buttons, it is EMPTY on the Toyota. "Turn knob to KC" means put the card levers up.

DOUBLE KNITTING YARN

A lady from Sittingbourne in Kent has not been successful with double knitting yarn on the Toyota 901, although she had used well waxed hand knitting yarn.

The twist is firmer in hand knitting yarn, so try double knitting on the cone. There are several brands on the market in pure wool and acrylic, Bramwells for a start. Cotton on the cone can be a little hard in double knitting, but at tension ten, or as far past ten as the dial will go, it will knit. I usually spray the cone with a silicone spray about four times whilst knitting the garment.

MANY QUESTIONS ON THE 858

A lovely lady from Wigan has written to Shelagh Hollingsworth and the letter came my way. The writer was delighted to find that Shelagh had made all the same mistakes that she had. Haven't we all!! What really rubs it in is when you have been doing something for years and have been unhappy with it but been unable to find another way and then one day you see someone doing it differently and you wonder why you hadn't thought of the obvious. Let me see if I can answer the lady's questions.

QUESTION 1: Why does the raglan shaping look too long from the start of the shaping to the casting off?

ANSWER: It probably looks longer because the shaping makes the work so much narrower. Providing the garment fits (and most armhole depths are the same according to the chest measurement) why worry?

QUESTION 2: When doing lace, why do the stitches appear on the reverse side and why is there no 'give' in the yarn?

ANSWER: By stitches on the reverse side I assume you mean they are getting caught round the sinker posts; weighting incorrectly may cause this – see my answer to the previous letter.

As to having no 'give' in the yarn, are you using too tight a tension? A four ply yarn should be knitted at about tension 6 on a Toyota. Look at the yarn content; if it has a high proportion of nylon in it, there will be no 'give' at all.

Avoid hand knitting yarns when doing lace until you are proficient.

QUESTION 3: I hope to punch my own cards in time. Do I punch them the opposite way for the 858?

ANSWER: Yes. Punch holes for blanks and leave blanks for holes when reading from cards of other makes.

QUESTION 4: Are the Wendy Phillips designs suitable for my machine?

ANSWER: If you look at a 24 stitch repeat card and it can be halved symmetrically you can use it as a twelve stitch repeat on your machine, just punch out the first twelve stitches across.

QUESTION 5: I read in the magazine about books for beginners and basic things. Have you any knowledge of this?

ANSWER: Any publication stating "Basic for beginners" should be helpful to you if it shows you how to shape, make hems and generally construct a garment.

STORING PUNCHCARDS

I buy a roll of punchcard as not all designs are the same length and although off-cuts can be used for border designs, I do find they are difficult to store. The larger cards I store in envelopes or plastic bags upright in old cornflake boxes. The boxes are cut L-shape halfway down on one side so that it is easy to check through the cards. Occasionally my husband has a blitz (when the weather is bad and he cannot garden!) and covers the boxes with Fablon so they look nice. I also have two plastic containers that were meant for magazines, also L-shaped, which came from a newsagent's and I have seen some in office equipment shops. Stored in this way the punchcards keep their shape and are easy to find, keeping the various designs together where possible.

I gather some of you have had problems using the actual punch. Although a lot of things are interchangeable on the Japanese machines, I think if one has a Toyota machine then buy a Toyota punch as I believe it can be difficult fitting the ridge into the hole of a Toyota blank card with another make of punch. This is not necessary if you buy other makes of cards or a roll.

That is it for this month, keep the letters coming and keep knitting.



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KNITMASTER CORNER

Hello again and thank you for all the letters. I am gradually working my way through them, coming up with some of the answers straightaway and throwing open the question to all of you when my solution has not worked.

Ann Taylor

PLATING ON THE 370 FINE GAUGE

So far we have not solved the problem for the gentleman in Dorset. Several of you have suggested the punch lace setting for stocking stitch plating and I am hoping he has tried this, but the last I heard he had written to Japan and had a helpful letter back suggesting he physically man-handled the sinker plate, bending it if necessary, but that has not worked either; the stocking stitch plating still has a random effect. Giving him ten out of ten for effort, he has written to Japan again, sending a plating sample and promises to let us know the outcome.

Good for him! I sincerely hope he wins in the end.

KNITMASTER RIBBER VIDEO

At last, just what some of you have been looking for. Although the ribber used is Knitmaster's latest, this video covers the techniques to get you going on any Knitmaster ribber. Produced by J and B Video Promotions it is priced £39.95 including postage and packaging from 19 Manor Road, Shaw, Oldham OL2 7JH.

The video is Volume one, Volume two is being produced at the moment and there will be a Volume one for the single bed.

June Booth is the tutor and the video is a very comprehensive guide, from setting up the ribber with good explanation, through to a pattern (written) for an English rib sweater. There are the various welts; using the rib transfer carriage; shaping a round neck in English rib; Fisherman's rib; fully fashioned increasing and decreasing and using the rehanger comb, something a lot of knitters are foxed by.

This is a good production and I look forward to seeing any more videos from this lady. All the other videos I have seen on machine knitting are equally good, but it is nice to find one for Knitmaster

machines 'only' because I meet so many knitters who find difficulty in relating to another make although the techniques are the same.

I believe there is a video in the pipeline from Anne Kite on the electronics and I await this with great anticipation as I am sure it is greatly needed.

SC3 LINKER

A lady in High Wycombe would like to know about the SC3 linker and whether or not she should purchase this or a Hague linker.

Well - price has got to come into this decision and that can really only be made by the knitter concerned. All I can do is tell you about both linkers.

The SC3 Knitmaster Linker casts off the knitting automatically giving a 'latch tool' cast off. Consequently one can join the shoulders on the machine and link them off. Some knitters join the sides of the garment with their linker, but I personally have always found this rather tight however loosely I knitted the joining row. Knitmaster did produce a paper booklet when the linkers first came out, showing various linked edgings, which demonstrated that quite a lot can be done.

The Hague linker is a circular linker that actually sews with a chained backstitch and as it is circular there is no limit to the length that can be sewn at any one time. Neckbands can also be attached. I would suggest that you ask for a demonstration at your local dealer, both on the SC3 and the Hague linker, check the prices and then decide which is really for you.

Your second question concerned the garter stitch carriage owned by a friend and can you "obtain one for your Knitmaster machine?"

Your friend obviously has a Jones+Brother machine and the garter stitch carriage works only on a Brother machine.

There is a garter *bar* which is used to turn work on machines. However the process can be a little tedious. For example work

has to be turned on every row to produce garter stitch. A garter bar has other uses such as decreasing across a row. Instead of taking the work off on to waste yarn, it can be used for holding half the stitches when dividing for a V neck. The bar is then hung from the machine on that side.

There is a definite art in using the garter bar, it takes practise as with all accessories. Not something to be used for the first time on a special garment or order!

LACE FROM AN EXPERIENCED KNITTER

Mrs. Joyce Morley from Sheffield is a very experienced knitter of some 34 years and she is known to many of you. She too has had lace problems but only after some seven years of using her lace carriage.

The trouble occurred mainly on the right side of the centre 0, to such an extent that when knitting a cardigan she knitted both fronts to the left of centre 0.

After several trips to a mechanic (a boring bus journey, she says) it was no better and she ended by telling them that the answer would not be found whilst knitting over the centre 30 needles! (We are ten up on you in the South East, Mrs. Morley, it is checked over the centre 40 needles.)

Eventually a wider strip of knitting was attempted by the mechanic and the problems arose. The carriage was then checked.

Since then Mrs. Morley has knitted her tension swatch but is reluctant to attempt a garment in case of disaster again.

This is understandable and she says that when she does knit the garment, if things go wrong she will reluctantly abandon lace. Do Knitmaster, she asks, give a life span on their lace carriages that is shorter than on other equipment?

Not that I know of, but I do know, from teaching and from your letters that lace is an area that throws up a lot of problems.

I wonder if enough care is taken with the carriage itself by knitters. I have seen lace and main carriages placed on the floor, the table or a chair when not in use. The main carriage seems pretty tough, but with the lace carriage I would return it to its box in the polystyrene packing when not in use.

I really cannot suggest anything else. There is a front adjustment required at times, to be done by a

mechanic. Most people can cope with simple lace. A designer I know who constantly uses her lace carriage for evening wear and wedding wear does only simple lace. Most problems seem to appear on fashion lace.

I would be interested to hear from any of you who have overcome lace problems, equally from any of you with or without lace problems. If enough letters come I can send them to Knitmaster for their comments.

TUCK STITCH PROBLEMS

A knitter from Wales has problems with tuck stitch; the stitches will not knit off and the garments will not fit.

Two common problems I am afraid, but easily solved.

Among the first articles for Knitmaster Corner, I confessed to not using the tuck brushes but that I did weight the work well. A lady who worked for Knitmaster wrote saying that using the tuck brushes ensured a cleaner tuck stitch; in other words, they, the tuck brushes, pulled the work down each row ensuring that the stitches knitted off correctly. That is the answer to the first part of your question. Do also use weights and remember to use them when knitting your tension swatch as well. Tuck stitch is a lovely stitch pattern but it does make the knitting push out on either side and where 60 rows of stocking stitch can be about six inches long, 60 rows of tuck stitch will be considerably shorter. I cannot be more accurate than that because it varies according to the tuck stitch pattern being used.

Here then is ample reason for the tension swatch!

Remember also, that a four ply garment pattern will not be any good when knitting in tuck stitch, or any stocking stitch pattern. It must be a pattern written for the yarn and the card you are using, or you must use your Radar.

Make the swatch in exactly the same way as any other swatch and measure with your Green Ruler. It does help measuring if markers are put in on the 30th row mark, merely as a guide.

The same problems arise in Fisherman's rib which is also a tuck stitch and if one remembers to use the seven wires with small weights, all is well and the end stitches knit off.

I am always advocating the Marion Nelson cards if one has no charting device, but tuck stitch is the one area where the cards do not work. However, Marion does

include in the basic pack, instructions on how to work out one's own pattern from the tension swatch. There is a lot to be learned doing this and the instructions are adequate and simple to follow.

TENSION MAST

A knitter has asked me if one should adjust the tension on the tension mast. Well now, according to the instruction book, one should adjust according to the varying thickness of yarns. I confess to seldom altering mine, though a slight adjustment can make a difference to the number of rows. I seldom use very fine yarns on a standard gauge machine if it involves much in the way of ribbing because the rib does not come up to scratch. I know one can double up the yarn just for the rib, but that does not always look right. Although I use various ply yarns and industrials on the standard gauge machine, most seem to knit well without altering the dial on the mast.

The one exception is the holding thread in punch lace, when I turn the dial as tight as possible and wind the holding thread around twice to tension it. I think it comes down to experimentation and what works. Obviously if there are loops at the side of the work, then the tension mast needs tightening. The same applies if the yarn keeps winding round the brushes.

Well, that seems to be that for this month. I still have some letters to work from, but do keep sending them in. There have been quite a few letters regarding the radar. I am surprised how many people leave it sitting there unused. I think probably next time will be an article about this fascinating piece of equipment, hoping that way, some of you will be persuaded to have another go. Let me have some of your queries too, since answering those may well help.

A QUESTION OF ELECTRONICS

The lady also mentions wondering if she should change from the 700 to the new electronic, but fears difficulties and wonders if the electronic is hard to use. The answer is a good demonstration from a nearby stockist and then one can always go, or 'phone them up, if there are difficulties after buying from them. No two people react to machine knitting in the same way. Some swear by the instruction book (which you must admit makes a change!) declaring nothing else is needed and certainly no lessons. Others require lessons and to be shown on the actual machine what needs to be done.

When someone praises an electronic machine and says how simple it all is, they have either had a good tutor, or they have a computer or gadgetry of some kind that has introduced them to electronics. The instruction books are getting better, but they still contain errors and to a newcomer to electronic devices, faithfully following the instruction book, the unknown error can cause a lot of frustration when the machine does not react as it should.

I speak with considerable experience here, as my first introduction (some years back) coloured my outlook for some time. In my case, it was not so much the errors but power surges, we think from fridge and freezers, that caused the problems. These days there are special plugs that one can use to avoid these surges. Since using one, when I eventually returned to using an electronic, life has been much happier.



◀ 32

in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 27 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER
Push 80 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 55 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES

With P side facing, pick up sts from lower edge of sleeve and place on to Ns gathering evenly. Using MT, K 1 row. Cast off.

BOWS (MAKE 8)

Using A, cast on 5 sts by hand.

Set RC at 000. Using MT, K 120 rows. Cast off. K sever more using B, C, D, E, F, G and H.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

TO JOIN SIDE SEAMS

Push 56 Ns to WP. With K side of back facing, replace sts below WY on to Ns. With P side of front facing, replace sts below WY on to same Ns. Using MT and MC, K 1 row. Cast off.

MAKING UP

Join sleeve and welt seams. Neaten ends of bows and tie into bows. Sew to bottom of hems.

YEOMAN YARNS

The New 4-ply Book 7 is now available featuring 'Sport' Pure Wool, new 'Country Tweed' and Jackie 4-ply Mohair.

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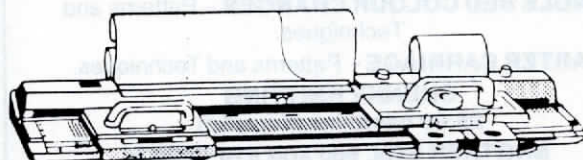
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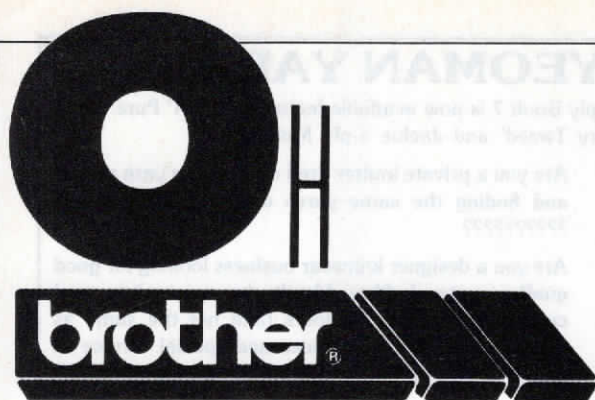
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CHUNKY KNITTING – 2

In the second article of this short series about chunky knitting, Diane explains the basics of knitting with a chunky machine and deals with some of the problems of chunky knitting.

Diane Bennett

I am always very sorry when I talk to a knitter who has bought a chunky machine but has been disappointed with it, because I enjoy using my chunky. This can happen to owners of any type of chunky machine and I think that there is a fairly simple explanation. Most knitters first learn to knit on a standard gauge machine. At the same time as learning to hold tools, cast off and

all the basic techniques, they also begin to use some of the different types of yarn which are suitable for the machine and to make simple garments.

When changing to a chunky machine the basic techniques are the same, but the yarns, tensions to be used, suitable patterns and other details are different. Don't expect to buy a chunky machine and make intricate garments in a

wide range of yarns immediately, because you will be disappointed. Be prepared to spend some time re-educating yourself to use your new machine – if you do this you will probably learn to love your chunky.

One of the biggest problems for the chunky owner is yarn. Balled yarns are very expensive, but the range of coned yarn which is available may appear to be very limited. Since the launch of the chunky knitting machines, several manufacturers have started making coned chunky yarns. However, since these sell in smaller quantities than yarns for standard gauge machines, they are usually only stocked by larger dealers. However, most small dealers are willing to order the chunky yarns from manufacturers of the ranges which they sell.

How many different types of yarn suitable for chunky machines do you think are made by Bramwell? Not just two or three but five! In addition to smooth double knit and chunky yarns, there are three textured yarns, Brushed May, Opal and Marquess. This is only one manufacturer – the range of yarn which is available is, in fact, quite large.

In addition to chunky yarns, remember that it is also possible to use two or more strands of finer yarns. Two strands of 4 ply yarn, for example, knits a lovely chunky fabric and in addition to the wide range of colours already available, it is possible to make your own mixtures by using two different colours. Several strands of finer yarn can also be used – one of my pupils made a jacket with twelve strands of industrial yarn!

Before making the tension square, remember that it is often necessary to make a test piece of knitting. The wide variety of yarns which can be used for chunky knitting makes this very important. Cast on about 12 to 15 stitches and knit about ten rows at a tension which is obviously very tight for the yarn you are using. Turn the tension dial to 10 and knit a loose marker row. Increase the tension by one whole number and knit another ten rows. Repeat this until the tension is too loose, then remove the sample from the machine. Wash or press the sample, if necessary, then feel it to check the correct tension to be used for the yarn.

Next, make the tension square. As with the standard machine, tension should be tested over the centre of a larger sample, as shown in the diagram – Fig. 1. The tension square is knitted with half the number of stitches and rows used for the standard machine. If measuring with a green ruler, halve the number of stitches and rows to correct for this. A blue ruler is also available which gives the correct number of stitches and rows for a tension square made in this way.

What about the pattern for the garment? The problem is that the many different types of yarn and the limited number of machines make producing patterns for chunky owners quite difficult. In addition to our regular patterns for chunky owners, there are a few books of patterns, but the range is limited.

Many knitters have found the Marion Nelson cards for the chunky machine to be very useful. There are four sets of different types of yarn knitting to different tensions. It is also possible to combine the sets by using the stitches from one set and the rows from another set.

For those who are able to use a KnitLeader or a calculator, it is possible to knit any garment with the chunky machine. When using the KnitLeader, knit the tension square half the normal size as described. After measuring, the KnitLeader can be set up using the special scales provided for the chunky machine as described in the instruction book. However, it is also possible to draw out the block for the garment to half scale and set up the KnitLeader exactly as for the standard machine. Owners of standard gauge machines with built-in KnitLeaders cannot use them on the chunky machine, but it is possible to draw out the block and click through it, writing the pattern down for use with the chunky machine.

It is also very easy to make up your own patterns using a calculator. Simple shapes are more suitable for chunky garments than those with complicated shapings and these can easily be worked out using a calculator. For example see the jumper featured on page 56 of our April 1989 issue. Although the original jumper was for the standard gauge machine, the simple shape of the block makes it very easy to use for the chunky machine.

When the yarn, suitable tension and pattern for the garment have been selected, most of the problems should be over. However, some chunky owners have difficulty knitting tight welts. Before starting to use a chunky ribber, make sure that it has been adjusted because this will make it possible to knit a tighter rib. (Contact your local dealer or Brother for instructions.) When using many types of yarn, particularly cotton and cotton mixes and the fancy chunky yarns, Lycra should be knitted into the cast on edge. Use it for the zig zag and circular rows and the first rib row only, pulling it fairly tight as it is fed into the machine. If the Lycra is not a good match to the colour of the garment, omit it from the zig zag row. (Lycra is available by mail order from Conecraft, Southampton.)

When using finer chunky yarns, such as double knitting, it may be necessary to use a different type of rib. Several years ago, one of

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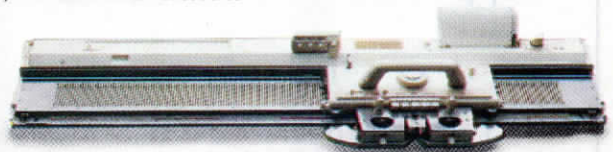
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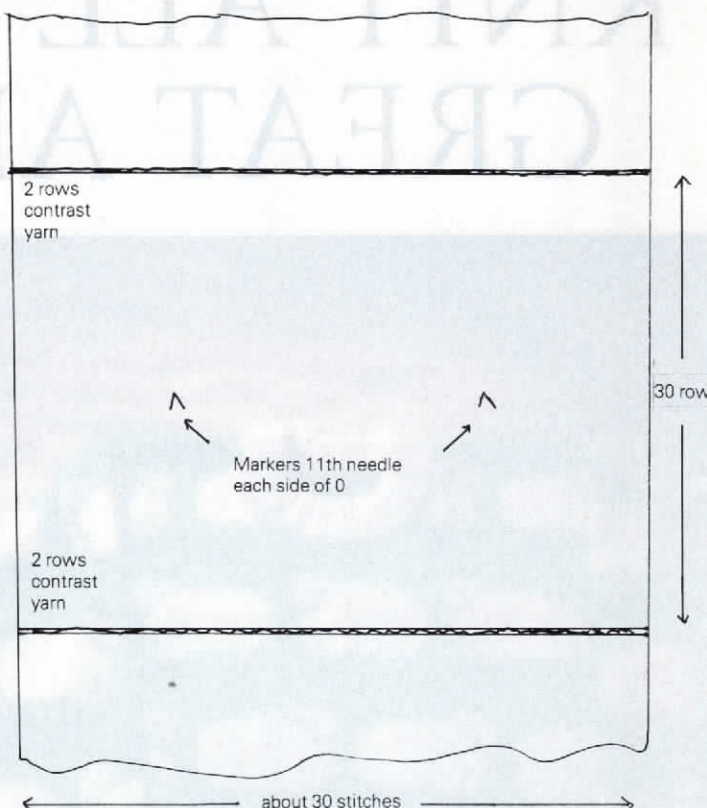
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PART EXCHANGE



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my pupils bought a chunky machine as her first knitting machine. She was quite happy with it except for the ribs. It took me some time to realise what she was doing wrong – she was using double knit yarn and 1x1 rib. When using a fine yarn, knitting at a main tension below about five on any machine, the tighter 2x1 or tight 2x2 rib should be used. With the ribber set to H5, set up the needles like this:-

1 10 110 1 10 11
10 110 110 110

Rack to H4 and knit the bound off cast on, then transfer the odd needle at the left to the main bed. Rack back to H5 and knit the rib, which should be much tighter than a 1x1 or 2x2 rib knitted on the P setting.

When planning neckbands and front bands, always remember the thickness of the fabric which you are knitting. When using the standard gauge machine, neckbands are usually folded over, making the band a double thickness. However, when using the chunky machine, it may be better to knit a single band or use a finer yarn to knit the inside of the band to avoid bulk.

When seaming the garment, it may also be better to use a matching finer yarn for seaming. I seam the garments which I make with the Hague Linker. Most chunky yarns are too thick to sew

easily and neatly, so I use finer yarns. If backstitching necks, I usually use the chunky yarn and stitch by hand. There are so few stitches that this takes very little time.

I hope that this article may have helped some of you who have been having problems with your chunky machines. For more detailed information, refer to my book "Chunky Knitting", which is £4.75 from your local dealer or £5.00 (inc. p&p) from Diane Bennett, 9 Huntley Grove, Nailsea, Bristol BS19 2UQ. Next month I will be describing some of the stitch patterns which can be knitted with a chunky machine.

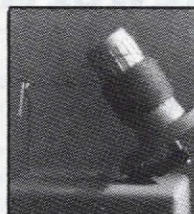
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The second Ayr summer school was held at Ayr College in July. Tutors Janet Nabney, Jodie Raymond, Dianne Wiggin and Diane Bennett taught a variety of subjects, including pattern cutting, time-saving techniques, electronics and skirts. The highlight of the week was the final evening when students and tutors showed their talents for singing, dancing and so on. Watch for details of next year's summer school – and have your act ready in case auditions are necessary!

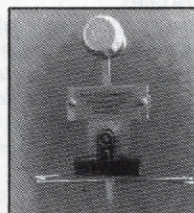
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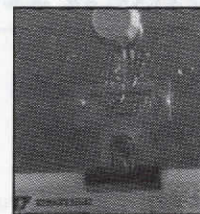
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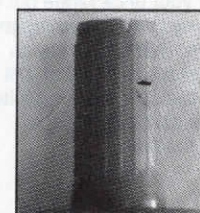
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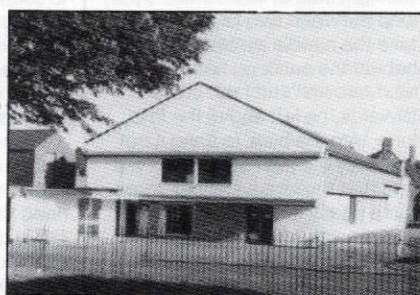
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TALKING POINT

Shelagh Hollingworth

GILDING THE CHRISTMAS ROSE

This is the time of Christmas rush, when you think you might just have enough time to knit a few more Christmas gifts. The trouble comes when you realise that to buy fancy yarns may take such a gift out of your price range but you haven't time to knit anything too glamorous. That is the time to look at the little extras that will take your ordinary stocking stitch sweater or cardigan into the exclusive bracket.

SEW ON AND SEW ON...

There are a number of ways to add to an unremarkable garment, therefore the best way to plan this notion is to think of the basic item be it sweater or cardigan, for him or her, as the clean canvas that you are going to paint on. Not literally perhaps, although we can offer ideas for that too, later. In this case you can try out methods for filling in that nice blank space with embroidery, Swiss darning or applique.

Because they are smallest and ideas come readily to mind, let's start with decorating childrens' garments. At this time of year you can find plenty of Christmas orientated easy-to-wash fabrics in department stores. For a speedy way to make a plain sweater into a special one, try just making a little pocket in the Christmassy cloth. You may find cloth with separate Santa Claus or Christmas trees and this makes it much simpler. If you are not much of a needlewoman, just cut an oblong shape around, leaving enough for turnings, then stitch the turnings and sew to the front. Small children can do with quite large pockets, you could make a feature of this by making a pocket that fits almost across the lower front, above the welt, perhaps giving a central seam to make the single pocket into two. However avoid the side opening pockets in fabric on knitting as the contents might be inclined to fall out.

The more experienced sewer might like to make the "Lucy Locket" type of pocket - a wide piece of fabric, turnings made, gathered with shirring elastic about 2.5 cm, one inch below the top, with ribbons to tie. This is a

pretty idea that can be used on sweaters for little girls at any time of year.

Wandering around department stores may spark off other ideas for you. There are lots of ready to sew on applique patches available these days and as garments given as Christmas gifts will be worn all year round there is no need to restrict your applique ideas to seasonal ones.

When you apply made fabric or patches and applique to knitting you must tack them in place before you start. This is most important in order to make sure that the knitting doesn't become stretched behind the fabric. Place the knitting on to a flat surface, then, after tacking the patch in place, turn the knitting over to make sure that it is not at all stretched or cockled before continuing to sew it down. You may find it easier to work with a piece of stout board between the work, this will enable you to keep the surface flat as you sew and prevent you from stitching the back in at the same time.

There are plenty of beautiful applique designs available for grown-ups now too, some of them padded and in shiny satin that can lift a plain sweater into an individual and exclusive class. These are well finished and only require placing, tacking and sewing on.

If you are unable to find just what you are looking for, or maybe you want something rather more macho for your man, there is nothing to stop you from buying cloth and padding it slightly and making your own quilted unique design. You can either turn in the raw edges as you sew the patches in place, or you can make a finished applique with machined zig-zag edges and sew the finished design on to the garment. Do not forget, if this is your approach, that the padding takes up some of the fabric space - cut the pieces slightly larger than you think you are going to need, you can always make the turnings bigger if you find you have over-estimated.

STITCHING AFTER THOUGHTS

Adding embroidery, whether it is Swiss darning, cross stitch or free style, will certainly enhance any

design and it looks better on the very plainest garment.

To begin with Swiss darning, if you haven't tried it before give yourself a little while to become familiar with the technique on a separate piece of knitting. All you are doing is imitating knitting over existing stitches and the result looks like intarsia. It looks best if you use yarn similar to the original in quality and texture.

It isn't difficult to find a suitable motif to use since most charts for intarsia and Fair Isle will lend themselves to this form of embroidery. Do not thread great lengths of yarn, short lengths do not twist so rapidly. When you begin each part leave a long length so that it can be carefully darned in later. You will finish with a unique piece of work, you could even work in initials or any feature that makes the garment really individual.

While Swiss darning ends up looking as though it has been knitted in, the other two types of embroidery suggested make no pretence at all, they are intended to look like an addition to the knitting. If you follow a Fair Isle type chart you will know from the outset what the finished product will look like when you are using cross stitch because most Fair Isle charts are written as little crosses on a plain background. Beginners may find cross stitch on knitting easier to work than Swiss darning. On the chart, as usual, one square represents one stitch. Bring the needle through to the right side of work under a purl loop between two knit stitches, take the needle across and down behind the purl loop between the next two knit stitches; cross towards the left above the first loop, into the back to bring it out again for the next stitch. You will find that the cross stitches form quite neatly over the knit stitches. The results are pretty, especially for small childrens' things and slightly shallower than the Swiss darned motif. Keep the stitches quite loose to prevent the motif becoming too solid.

To make a design of flowers or birds is relatively simple on knitting, using stem stitch, chain stitch and lazy daisy stitch. Small flowers are made by working five or six lazy daisy stitches around a centre of French knots, with stem stitch to outline other flowers and to form leaves and stalks. You can use chain stitch to fill in sections. It helps to outline each section to be worked with tacking stitches in fine sewing thread. Do not be over ambitious, if you start on a very large project in say, four ply yarn, you may find it will take longer than you can spare to fill in all the sections. If this should happen, try combining your free-style embroidery with hand made applique.

COLOUR ME A RAINBOW

When it comes to the totally original design perhaps painting on your plain knitted sweater takes a lot of beating. There is a product that is basically called Tri-Chem, a selection of various types of colour methods and tubes that are suitable for painting on to cloth, leather, glass and of course, knitting.

It is difficult to describe all the methods of using the colours since there are different techniques with each type. Some have ball-point tips on the tubes, some are free-flow. However, they provide a super way of making instant colour on to knitting that might otherwise remain plain, if you are in a hurry.

As with most new ideas it is easy to be overwhelmed with the incredible examples that are shown, not only in the glossy brochures but examples of painting on knitting that can be handled. Accepting that samples are generally supplied by workers with great experience, our first trials proved to be quite delightful, not especially artistic but sufficiently exciting enough to want to carry on.

Apart from an amazing choice of colours and types of paint, ranging from gentle shades to bright sparkling colours, there is a huge selection of available pictures and motifs to choose from and these can be pressed on to suitable fabrics so that all you need to do is "colour in". You can colour as you see it or place blobs of colour and use a paint brush to spread and shade just the way you wish to.

For knitted fabrics there are certain aspects that have to be kept in mind, for example, you need to paint through a piece of net or gauze so that the colour does not spread (you know how hairy yarn can be) and it is best to use the special surface card beneath the work to stop the fabric slipping about. For commercial fabric you can use an embroidery frame but you can guess that would not be suitable for machine knitting.

We tried out Tri-Chem liquid embroidery without any tuition and we weren't disappointed but you will be pleased to hear that it is only sold through demonstration systems and that tuition is free, so you would not be starting out from scratch as we did. Tri-Chem likes to work on the party planning style and they offer gifts to hostesses. If you would like to have a go at this different way of decorating your knitting, why not get a few friends together and have a demonstration? It might be as well to provide some samples of

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the type of thing you intend to colour, either plain light knitting or light pattern against, perhaps, navy or black, so that the painted colours will show. Then contact Tri-Chem, Cherrycourt Way, Stanbridge Road, Leighton Buzzard, Bedfordshire LU7 8UH. They are friendly people who will

be delighted to help you turn your plain knitting into a masterpiece.



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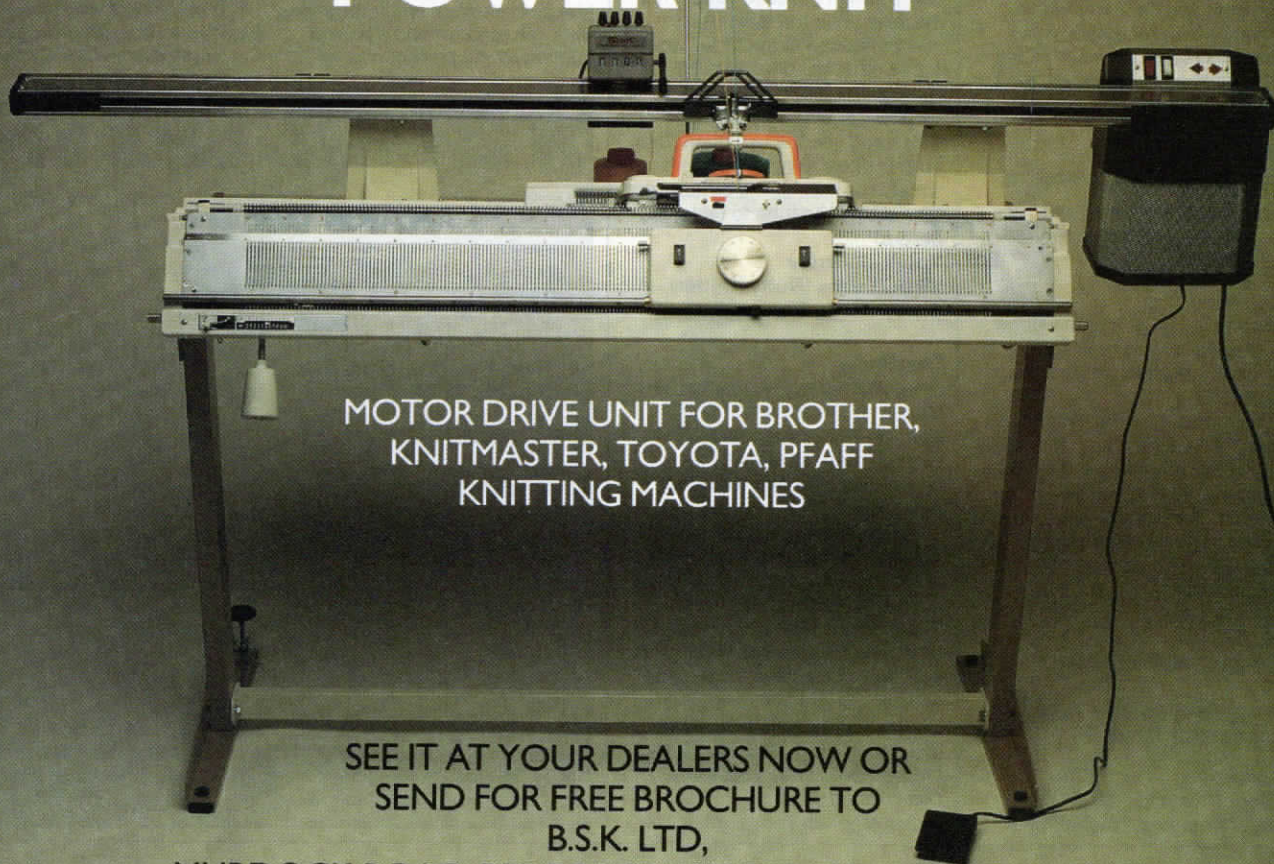
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DEAR ANNE...

Don't keep your ideas, suggestions, experiences, criticism or praise to yourself. Share your thoughts with other readers by writing to Anne at Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berkshire SL16 1RR. We pay £5 for every letter published plus a year's subscription to the magazine for our Star Letter.

Dear Anne

I read with great interest the Star Letter in your August issue and felt inspired to write to you myself.

I injured my back in 1969 and had an operation on it in 1971. I was then unable to go back to work. On my own at home, time seemed to drag by so I decided to find something to fill the gap. One day, I was looking through the advertisements in my local paper and saw a Singer double bed knitting machine for sale. It was £25 – so I went out and bought it! I got on with it quite well and, six months later, traded it in for a new Singer Magic Memory machine. By then, I was knitting garments for my family as well as friends.

Two years ago, I treated myself to a new Brother Electronic KH950 and have now had it converted to the KH950i and also have the PPD110. Where will I stop?

Annette, my partner, has a New Home Memory 6000 sewing machine and does home dressmaking, so we combine our garments and do 'Party Plan'.

I agree with Mr Bishop, why should the fairer sex have all the fun! I must add a thank you for a great magazine.

Yours sincerely
Mr E G Howard
Budleigh Salterton, Devon

Well done, Mr Howard and our best wishes for your continued success.

Ed

Dear Anne

Exercise is a bit of a bore – but if you can do it while making a garment, the possibilities are endless!

I've found, whilst sitting at my machine on a firm chair, this helps my buttocks. Moving the carriage backwards and forwards has taken off the surplus rolls at my waist and now I can do all my skirts up with ease!

How's that!
Yours sincerely
Mrs G Frost
St Albans, Hertfordshire

Do we need to start a 'keep fit' column each month?!!

Ed

Dear Anne

A pattern in your July '88 issue was almost exactly what my

friend wanted for her husband – a 'deep V with no pattern'. When asked what colour, she replied 'navy'.

Thinking that this would hide the deep V, I decided to define the insets with narrow stripes – one green and one white at the beginning and end of the insets. I also used four ply yarn and when the jumper was finished, it took the eye of my son who also wanted one with red and white stripes as a border to the insets.

It just goes to show that magazines such as yours should be filed away and never thrown away.

Yours sincerely
Mrs V J Hams
Huntingdon, Cambridgeshire

Dear Anne

My wool winder is also a cone winder and I've had a lot of trouble in the past keeping the cone on the table. I've now found a solution and would like to share it with other readers.

A few weeks ago, I found an old clamp which I used to secure my machine on to the table. As it wasn't needed at the time, I used it, this time, to hold down my cone on the table. It worked!

I also frequently run out of cones and use the cardboard tube from the centre of toilet rolls. I simply cut flaps at the bottom and then clamp the tube to table, as before!

Yours sincerely
Mrs G Evans (Nuttie Knitter)
Shrewsbury, Shropshire

Dear Anne

I've collected every copy of the magazine since the first one in April '86 and having looked through them all recently, I haven't yet seen the following two tips.

I've always kept a desk pen holder on my machine table. You must know the sort I mean – it's like a lot of tubes stuck together! There are six tubes in mine and I stick it down with Blu-Tack. In it, I keep all my machine tools, pens and pencils and a magnet, too. I can honestly say that I've never lost a tool yet... that is as long as I remember to put it back when I've finished using it!

The other tip you might like to

pass on to readers is an alternative use for a modern photograph album. Mine has a separate plastic sheet which you lift before inserting your photograph. It then 'sticks' back down and keeps the snap in place. I use mine to hold articles on useful topics such as hems and skirts as well as information about patterns which catch my eye and which I might like to use in the future. I've now built up quite a collection and keep them in order for easy reference.

Yours sincerely
Mrs Rosette Stanton
Romford, Essex

Dear Anne

Several punchcard patterns in Kathleen Kinder's Mosaic Floatless Fair Isle 24 stitch book can also be used to produce interesting tuck stitch patterns worked in one, plain colour. (Squinting at them helps me to visualise the likely appearance of the result).

Just make sure that no-one catches you doing the 'squinting' bit or they will be sure to accuse you of doing more knitting than is good for your eyesight!

Yours sincerely
Margaret Harris
Sampford Courtenay, Devon

Dear Anne

As another mere male, may I endorse the words of F G Bishop in the August issue of your excellent magazine.

I have nursed a desire to have a knitting machine for many years and, as retirement looms ever nearer, last year I took the plunge and bought myself a Knitmaster 700, including lace carriage, ribber and colour changer plus the luxury of a Hague Linker.

As a factory engineer, I get my share of pressure and frustrations but I can recommend machine knitting as the perfect way to

relax – added to which, there is the pleasure of watching others enjoy wearing the fruits of your own endeavours.

To give credit, as well as the help your magazine has given me, I would like to express my thanks to all the ladies of the Andover Machine Knitting Club for taking me on as a member and for the help that they have given me during the past year.

So, come on you males, let's show our better halves that we too can produce useful and presentable garments.

Yours sincerely
R Lovelock
Andover, Hampshire

Thank you for your kind words, Mr Lovelock. One amusing point has just struck me – most women readers sign themselves with their first name as well as their surname and usually add 'Miss' or 'Mrs'. From most of our male writers, we simply have an initial! Should I be trying to read some hidden meaning into this, I wonder?

Ed

Dear Anne

May I clear up a point raised in Joan Lafferty's article on cleaning one's knitting machine in the September issue.

Methylated Spirit is not Surgical Spirit with additives. Both Methylated Spirit and Surgical Spirit are essentially ethyl alcohol, the alcohol we drink as gin or vodka. Gin would, in fact, clean our machines very well – but at a price!

So that we can buy alcohol for cleaning purposes without having to pay duty, it is adulterated with various additives to make it dangerous and unpleasant to drink. Methylated Spirit has methyl alcohol, which is a poison, added as the name suggests and a purple dye so that we can see

★ STAR LETTER

Dear Anne

I've solved a problem for myself and perhaps other readers might like the information.

Whilst knitting a jumper with a lace panel down the centre front and cables down each side in four ply cotton, I tried to cable over six stitches. I managed to cross the three stitches both ways and placed them on to the appropriate needles using my three prong tools. When I knitted the next row, the cotton yarn snapped across the cabled section.

As I didn't want to be beaten, I crossed the six stitches, as before, and knitted them by hand using waste yarn. I then knitted one row. Naturally, I had to remove the waste yarn so I unpicked the six stitches, removed the waste yarn and then knitted

the stitches I'd unpicked with the main yarn.

I realised that the problem had been created because there was no 'give' in the cotton and this solution worked!

I enjoy my Knitmaster 360L, like so many happy knitters. By the way, I'm writing this letter during a stay in hospital, in the absence of my machine.

Your reader
Mrs E Davison
Houghton Le Spring, Tyne and Wear

I do hope that you are fully recovered by now, Mrs Davison. This ingenious solution to an age-old problem earns you our 'Star Letter' award this month – a £5 cheque and a year's subscription to the magazine. Congratulations and continued good health.

Ed

what it is. Surgical Spirit again has methyl alcohol added to make it poisonous but the other additives are traces of Castor Oil and Wintergreen.

Methylated Spirit would clean dirt off your machine very effectively, so effectively that if you don't put fresh oil on every little part, it could go rusty. The oils in Surgical Spirit leave a very fine film when the alcohol has evaporated so there isn't the danger of leaving bare, uncoiled metal in the atmosphere. Methylated Spirit also cleans every bit of oil out of your skin, too. Surgical Spirit is much kinder to both hands and machine.

I hope I have cleared this matter up!

Yours sincerely
Sheila Ryle
Maidenhead, Berkshire

Thank you for very informative letter, Sheila. I'm happy to print it, in full. Many readers may know that Sheila is Editor of Slipknot – the official magazine of The Knitting and Crochet Guild... and she has a science degree! Ed

Dear Anne

I'm writing in reply to the letter from Rosemary Audas in your September issue.

I must say that I think it's unfair that she should tar all teachers with the same brush! I've been teaching machine knitting now for over two years. I will admit that when I first started, I was untrained but since that time, I have spent considerable time and money taking two courses on how to teach and to be able to impart my own skills to other people.

Courses as diverse as psychological aspects in teaching, confidence in teaching, visual aids as well as the more practical side to teaching itself. In fact, I'm still taking courses – most of which I have to pay for out of my own pocket. I'm taking the City and Guilds 797 Course in Machine Knitting and Design and I hope to be able to take the 730 City and Guilds Course in teaching later in the year. I have the Staffordshire County Diploma in Adult Education which qualifies me to teach in Adult Education establishments.

May I ask if Mrs Audas has ever had to stand in front of up to 20 mixed ability students, all clamouring for individual attention? Has she ever had to control a class where certain people do insist on talking amongst themselves? How would she have tackled these situations? After all, it does take tact and a consideration of people's feelings.

I apologise for the length of this letter but, on this particular subject, I do see red! I accept the fact that there are some teachers who do not have qualifications, but experience cannot be taught and lack of support is one thing they do not need.

Yours sincerely

Rosemary Chilton
Longton, Stoke On Trent

I'm pleased to print Rosemary's letter, in full to allow all points of view to be aired. I know the debate will continue and I'm happy to devote space in the magazine to 'both sides'. We can all draw our own conclusions. Ed

Dear Anne

Perhaps you may be interested in how very important a part machine knitting plays in my life.

Last year, my dear husband died on his sixtieth birthday. Although he had been ill for nine years with heart trouble, he had been such a fighter that I had begun to believe he was indestructible and I was devastated.

I had been making small toys and novelties for Christmas trees to make a little extra towards the Christmas Fayre and presents. (It's always a help when one lives on a pension). About a week after his death, my daughter gently pointed out that I had lots of orders still waiting and offered to contact people and let them know that I could no longer fulfil my commitment.

I was, for a minute, sorely tempted as a bit like an animal, I just wanted to get into a dark corner and weep. However, even as the acceptance of her offer hovered on my lips, I could hear my husband say 'you can't do that – that is letting people down, people who rely on you'. That was his kind of attitude, you did what you had to do – come what may!

So, I refused and said I would get on with them. Those people will never know that I sat knitting with tears streaming down my face and many items had to be ripped out and started again. Still, eventually they were all done in time and absolutely no-one was left without their Christmas tree decorations.

It was hard, but I realise now that it helped me no end to avoid the dreadful 'I'm no use now' syndrome which bereavement can so easily cause. Eight months later, my machine is still the thing I most turn to when I feel alone and bereft. I just get stuck in with my Brother and, before long, I'm so completely absorbed with what I'm doing that for a blissful while, I can forget my deep loss.

So, for me, machine knitting is a lifebelt in rough waters and Machine Knitting Monthly plays a very important part.

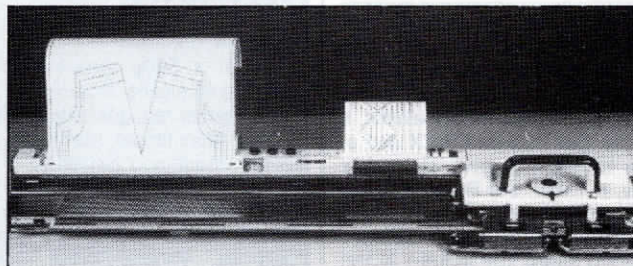
Keep up the good work – there must be many others out there, like me, who have reason to bless you.

Yours truly
Mrs Pat Carter
Kings Lynn, Norfolk

Thank you for sharing your experiences with us, Pat, about a very private and personal time in your life. I'm sure your story will help other readers through equally difficult situations and be a great source of comfort and inspiration. Ed

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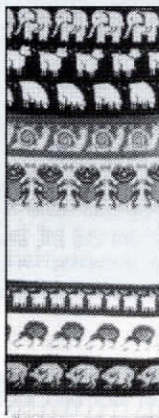


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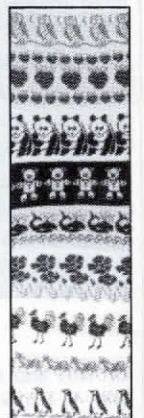
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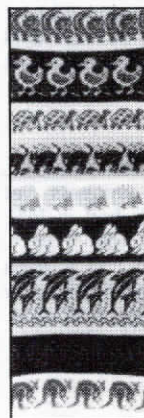
NATURE KNITS ORIGINAL DESIGNS



SET 1. (24 sts)



SET 2. (24 sts)

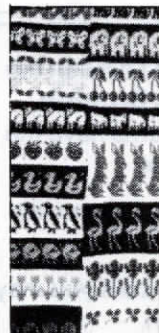


SET 5. (24 sts)

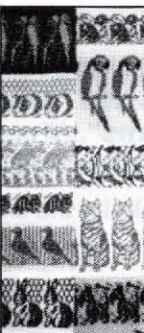


SET 4. (40 sts)

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SET 3. (12 sts)



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5 CHENILLE SWEATER

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for Pfaff or Passap Duomatic machines.

MATERIALS

Yeoman Chenille.

1 [1, 1] x 500g cone in Fuchsia (MY).

Knitting-in elastic thread.

1 25 metres red, gold edged, ribbon 9 mm - Offray Polyester/Lurex.

1 red satin flower motif.

1 red sequinned butterfly.

The fibre content of this yarn is 100% Acrylic. For further details about local or mail order stockists, please write to the following address - Yeoman Yarns, 31 High Street, Kibworth, Leicester LE8 0HS.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 87 [92, 97] cm, 34 [36, 38] in.

Actual size 99 [103, 108] cm, 39 [40½, 42½] in.

Length to shoulder 62 cm, 24½ in.

Sleeve seam 48 cm, 19 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

100 stitches (50 sts on each bed) to 45 cm and 100 rows to 20 cm, measured over half Fisherman's rib (stitch size setting approximately 5/5). Relax fabric fully before measuring.

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

Increase or decrease one st means, for the purposes of this pattern, one st from either the back or front bed as appropriate, not one st from both as is more usual. Sewing up with this yarn is difficult so if possible use a matching smooth yarn.

BACK

Handle up. Orange strippers. Set up 112 [116, 122] Ns on each bed in WP. * Arrange Ns for 1x1 rib. Set lock on N/N and st size to 2/2. Using MY and knitting-in elastic, K 1 row. Set lock on CX/CX and st size to 3/3, K 2 rows. Using MY only, K 1 row. Set RC at 000. Set lock on N/N and st size to 4/4, K 36 rows. Set RC at 000. Set lock on EX/N and st size to 5/5 *. K 150 rows. Place a marker at each end **. K 120 rows. RC shows 270. Place a marker on st 22 at each side of centre. Cast off loosely.

FRONT

Work as for back to **. K 26 rows. **SHAPE NECK**
Using a length of MY, cast off centre 22 sts. Note position of Ns. Transfer all sts at left to front bed. Put a pusher into WP under every front bed N at right in WP. Set lock on EX/BX. Cont on these sts for first side. (Remember to return pushers to blocking rail). Dec 1 st at neck edge of next and every foll 9th row until 34 [36, 39] sts rem. K 3 rows. Cast off loosely. Return all pushers to blocking rail. Rearrange sts at left as noted. Set lock on EX/N. Dec 1 st at neck edge of next and every foll 9th row until 34 [36, 39] sts rem. K 3 rows. Cast off loosely.

SLEEVES

Handle up. Orange strippers. Set up 62 Ns on each bed in WP. Work as for back from * to *. Shape sides by inc 1 st at each end of next and every foll 8th row until there are 108 sts. K 23 rows. RC shows 200. Cast off loosely.

NECKBAND

Handle up. Orange strippers. Set up 36 Ns on each bed in WP. Arrange Ns for 1x1 rib. Set lock

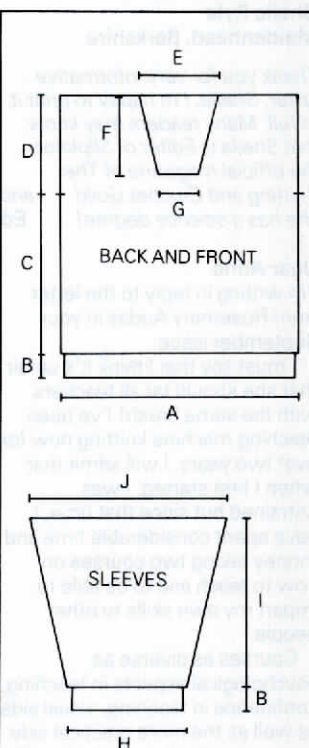
on N/N and st size to 2/2. Using MY, K 1 row. Set lock on CX/CX and st size to 3/3, K 2 rows. Set RC at 000. Set lock on N/N and st size to 4/4, K 284 rows. Cast off loosely.

PRESSING

With wrong side facing, pin out all pieces to measurements given and press carefully, omitting welts, cuffs and neckband.

MAKING UP

Join shoulder seams. Sew neckband into position. Set in sleeves between markers. Join side and sleeve seams. Trim with motifs and ribbon as illustrated. Finally, take a small brush and carefully brush all the fluff from your machine.



A = 50 [52, 55] cm
B = 8 cm
C = 30 cm
D = 24 cm
E = 20 cm
F = 19 cm
G = 10 cm
H = 28 cm
I = 40 cm
J = 48 cm



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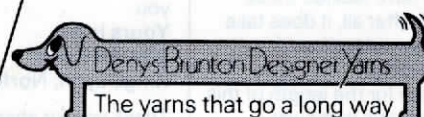
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6/7 VEST AND JACKET

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines with or without a ribber.

MATERIALS

Twilley's Goldfingering.

VEST

1 [1, 1, 1] × 250g cone in Multi Goldfingering 12 (C).

JACKET

2 [2, 2, 3] × 250g cones in Plain Gold 2 (MC).

The fibre content of this yarn is 80% Viscose, 20% Metallised Polyester. For further details about local or mail order stockists, please write to the following address - H. G. Twilley Ltd., Roman Mill, Stamford, Lincolnshire PE9 1BG.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

VEST

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 94 [99, 104, 109] cm, 37 [39, 41, 43] in.
Length to shoulder 52.5 cm, 20¾ in.

JACKET

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 102 [107, 112, 117] cm, 40¼ [42¼, 44, 46] in.
Length to shoulder 57.5 cm, 22¾ in.
Sleeve seam 42.5 cm, 16¾ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 42 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

VEST

BACK AND FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using C, cast on 152 [160, 168, 176] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 14 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 152 [158, 167, 176] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and C, K 29 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in C evenly along the row. Unravel WY when work is completed. Inc 0 [2, 1, 0] sts. 152 [160, 168, 176] sts.

ALL MACHINES

Set RC at 000. Using MT, K 120 rows. Work measures 32 cm, 12¾ in.

SHAPE NECK AND ARMHOLES

Using a length of C, cast off centre 22 sts. Push 65 [69, 73, 77] Ns at left to HP and cont on rem sts for first side. Cast off 15 [16, 18, 19] sts at beg of next row. Dec 1 st at armhole edge of next and foll 7 [10, 12, 15] alt rows, and at the same time, dec 1 st at neck edge on next and foll 11 alt rows, then on every foll 3rd row 10 times, then on every foll 4th row 8 times. 12 sts rem. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

NECKBAND (2 PIECES)

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using C, cast on 167 sts in 1×1 rib. * K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 7 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Push 167 Ns to WP. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and C, K 4 rows. Using MT-3, K 7 rows. Using MT-2, K 4 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in C evenly along the row. Unravel WY when work is completed. Using MT, K 1 row. Using WY, K a few rows and release from machine.

ARMHOLE BANDS (2 PIECES)

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using C, cast on 176 [182, 188, 194] sts in 1×1 rib. Work as for neckband from * to *.

MACHINES WITHOUT RIBBER

Push 176 [182, 188, 194] Ns to WP. Work as for neckband from * to *.

TO JOIN RIGHT SHOULDER

Push 12 Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Using MT and C, K 1 row. Cast off.

TO JOIN LEFT SHOULDER

Work as for right shoulder reading left for right.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join side, neckband and armhole band seams. Pin neckband and armhole bands into position. Unravelling WY as required, backstitch through open loops of last row worked in C.

JACKET BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 166 [174, 182, 190] sts in 1×1 rib. * K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 14 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 164 [173, 182, 188] Ns to WP. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 29 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. * Inc 2 [1, 0, 2] sts. 166 [174, 182, 190] sts.

ALL MACHINES

Set RC at 000. Using MT, K 228 rows. Work measures 57.5 cm, 22¾ in. Using a length of MC, cast off centre 58 sts. Push 54 [58, 62, 66] Ns at left to HP. Using WY, K a few rows over rem Ns and release from machine. Push Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

RIGHT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 76 [80, 84, 88] sts in 1×1 rib. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 74 [80, 83, 86] Ns to WP. Work as for back from * to *. Inc 2 [0, 1, 2] sts. 76 [80, 84, 88] sts.

ALL MACHINES

Set RC at 000. Using MT, K 114 rows.

SHAPE FRONT EDGE

Dec 1 st at left edge (right edge on left front) of next and every foll 5th row until 54 [58, 62, 66] sts rem. K 8 rows. RC shows 228 and work measures 57.5 cm, 22¾ in. Using WY, K a few rows and release from machine.

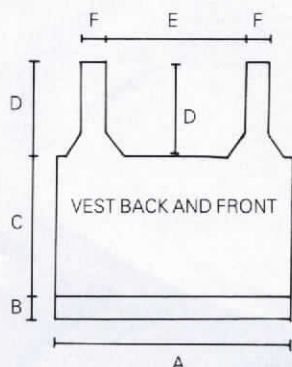
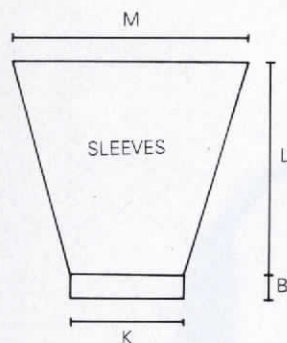
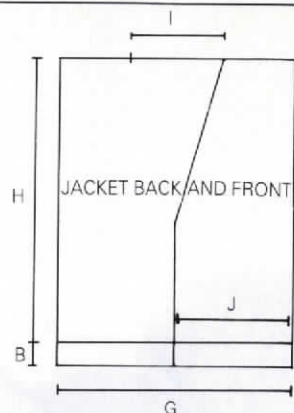
LEFT FRONT

Work as for right front reversing shapings.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 83 sts in 1×1 rib. Work as for back from * to *.



A = 47.5 [50, 52.5, 55] cm
 B = 3.5 cm
 C = 28.5 cm
 D = 20.5 cm
 E = 25.5 cm
 F = 3.75 cm
 G = 51.5 [54, 56.5, 59] cm
 H = 54 cm
 I = 18 cm
 J = 23.5 [24.75, 26, 27.25] cm
 K = 25.5 cm
 L = 39 cm
 M = 42.5 cm

MACHINES WITHOUT RIBBER
 Push 83 Ns to WP. Work as for back from * to *.

ALL MACHINES

Set RC at 000. Using MT, K 2 rows. Shape sides by inc 1 st at each end of next and every foll 6th row until there are 137 sts. K 5 rows. RC shows 164 and work measures 42.5 cm, 16 3/4 in. Using WY, K a few rows and release from machine.

FRONT BAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 15 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K until strip, when slightly stretched, fits up right front edge, across back of neck and down left front edge. Cast off.

MACHINES WITHOUT RIBBER

Using MC, cast on 17 sts by hand. Set RC at 000. Using MT-1, K until strip when slightly stretched fits up right front edge, across back of neck and down left front edge. Cast off.

TO JOIN RIGHT SHOULDER

Push 54 [58, 62, 66] Ns to WP.

With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Using MT and MC, K 1 row. Cast off.

TO JOIN LEFT SHOULDER

Work as for right shoulder reading left for right.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Pin sleeves into position matching centre to shoulder seams. Unravelling WY as required, backstitch through open loops of last row worked in MC. Join side and sleeve seams.

MACHINES WITH RIBBER

Sew front band into position.

MACHINES WITHOUT RIBBER

Fold front band in half lengthways and sew in position. Neaten open ends.

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6/8

6/9





TOP
BACK AND FRONT
ALIKE

For the top, cut 1/2 yd. of fabric and cut to shape to fit the bust and add 1/2 yd. for the skirt. Cut the skirt to the desired length and add 1/2 yd. for the hem.

For the skirt, cut 1/2 yd. of fabric and cut to shape to fit the waist and add 1/2 yd. for the hem.

For the hem, cut 1/2 yd. of fabric and cut to shape to fit the waist and add 1/2 yd. for the hem.

For the waistband, cut 1/2 yd. of fabric and cut to shape to fit the waist and add 1/2 yd. for the hem.

For the bodice, cut 1/2 yd. of fabric and cut to shape to fit the bust and add 1/2 yd. for the skirt.

For the skirt, cut 1/2 yd. of fabric and cut to shape to fit the waist and add 1/2 yd. for the hem.

For the hem, cut 1/2 yd. of fabric and cut to shape to fit the waist and add 1/2 yd. for the hem.

For the waistband, cut 1/2 yd. of fabric and cut to shape to fit the waist and add 1/2 yd. for the hem.

For the bodice, cut 1/2 yd. of fabric and cut to shape to fit the bust and add 1/2 yd. for the skirt.

For the skirt, cut 1/2 yd. of fabric and cut to shape to fit the waist and add 1/2 yd. for the hem.

For the hem, cut 1/2 yd. of fabric and cut to shape to fit the waist and add 1/2 yd. for the hem.

For the waistband, cut 1/2 yd. of fabric and cut to shape to fit the waist and add 1/2 yd. for the hem.

SLEEVE BANDS

MACHINE WITH IRONER

With ironer in position, cut the fabric to the desired length and add 1/2 yd. for the hem.

BACK AND FRONT
YOKE ALIKE

For the back and front, cut 1/2 yd. of fabric and cut to shape to fit the bust and add 1/2 yd. for the skirt.

TOP BACK AND FRONT ALIKE

Push 63 [66, 69, 72, 75] Ns at left and right of centre 0 to WP. 126 [132, 138, 144, 150] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Using MC, cast on by hand. Insert card and lock on first row. Set RC at 000. Using MT-2, K 10 rows. Set RC at 000. Using MT, K 1 row. Release card and cont in punch lace patt with MC in feeder 1(A) and A and B tog in feeder 2(B). K 190 [194, 198, 202, 206] rows. Work measures 46.5 [47.5, 48.5, 49.5, 50.5] cm, 18¼ [18¾, 19, 19½, 20] in.

SHAPE ARMHOLES

Cast off 5 sts at beg of next 2 rows. Dec 1 st at each end of next and foll 14 alt rows. 86 [92, 98, 104, 110] sts. K 48 rows. RC shows 270 [274, 278, 282, 286] and work measures 65 [66, 67, 68, 69] cm, 25½ [26, 26½, 26¾, 27¼] in. Using WY, K a few rows in st st and release from machine.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib. Push 86 [92, 98, 104, 110] Ns on both beds to WP. Arrange Ns for 2x2 rib. Using MC, cast on and K 4 tubular rows. Carriage is at left. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-4/MT-4, K 6 rows. Using A and B tog, K 2 rows. Using MC, K 4 rows. Using A and B tog, K 2 rows. Using MC, K 6 rows. RC shows 20. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 86 [92, 98, 104, 110] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-2 and MC, K 6 rows. Using A and B tog, K 2 rows. Using MC, K 4 rows. Using A and B tog, K 2 rows. Using MC, K 25 rows. RC shows 39. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES

With P side facing, replace sts below WY on to Ns. Unravel WY. Using MT and MC, K 1 row. Cast off.

SLEEVES

Push 70 Ns at left and right of centre 0 to WP. 140 Ns. Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 1 row. Release card and cont in punch lace patt with MC in feeder 1(A) and A and B tog in feeder 2(B). K 110 rows. Work measures 25.5

8/9 EVENING SKIRT AND TOP IN PUNCH LACE

PATTERN RATING

*** For fairly experienced knitters.

MACHINES

This pattern is suitable for standard gauge punchcard/electronic machines with punch lace facility and with or without a ribber. We used a Brother 950.

MATERIALS

Bramwell's Artistic.
2 [2, 2, 2, 2] x 500g cones in Cream (MC).
Bramwell's Silky.
1 [1, 1, 1, 1] x 500g cone in Cream (A).
Bramwell's Lurex.
1 [1, 1, 1, 1] x 100g cone in Gold (B).
Elastic to fit waist.

The fibre content of Artistic is 100% Acrylic, Silky is 100% Bright Acrylic, Lurex is Polyester and Nylon. For further details about local or mail order stockists, please write to the following address - F W Bramwell & Co. Ltd, Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington, Lancashire BB5 5TU.

YARN THICKNESS

Artistic is medium weight and knits as four ply. Silky is fine weight and knits as two ply. Lurex is extra fine weight and knits as an accent yarn.

MEASUREMENTS

TOP

To fit bust 82 [87, 92, 97, 102] cm, 32 [34, 36, 38, 40] in.
Actual size 95 [100, 105, 109, 114] cm, 37½ [39½, 41½, 43, 45] in.
Length to shoulder 66.5 [67.5, 68.5, 69.5, 70.5] cm, 26¼ [26½, 27, 27½, 27¾] in.
Sleeve seam 29.5 cm, 11¾ in.

SKIRT

To fit waist 61 [66, 71, 76, 82] cm, 24 [26, 28, 30, 32] in.
Actual size 74 [80, 86, 91, 95] cm, 29¼ [31½, 33¾, 35¾, 37½] in.
Knitted length 73 cm, 28¾ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

26 stitches and 43 rows to 10 cm, 4 in measured over punch lace pattern when pressed (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4

KNITTING NOTES

We used knit side of knitting as right side of garment. When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming. Use A and B tog throughout.

PATTERN NOTES

ELECTRONIC MACHINES

Fill in pattern card, as shown, before starting to knit.

PUNCHCARD MACHINES

Select a suitable card for your machine. We used Brother card No. 396 from Stitchworld Pattern Book for this pattern and reproduce it courtesy of Jones+Brother. For further information about Brother cards and machines, please write to Jones+Brother, Shepley Street, Guide Bridge, Audenshaw, Manchester M34 5JD.

cm, 10 in.

SHAPE TOP

Cast off 5 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll 3rd row until 52 sts rem. K 2 rows. Cast off.

SLEEVE BANDS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib. Push 70 [72, 76, 78, 80]

Ns on both beds to WP. Arrange Ns for 2x2 rib. Using MC, cast on and K 4 tubular rows. Carriage is at left. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-4/MT-4, K 6 rows. Using A and B tog, K 2 rows. Using MC, K 4 rows. Using A and B tog, K 2 rows. Using MC, K 6 rows. RC shows 20. Transfer sts for st st. **MACHINES WITHOUT RIBBER** Push 68 [68, 74, 74, 80] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-2 and MC, K 6 rows. Using A and B tog, K 2 rows. Using MC, K 4 rows. Using A and B tog, K 2 rows. Using MC, K 25 rows. RC shows 39. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES

With P side facing, replace sts from lower edge of sleeve on to Ns gathering evenly. Using MT, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder seams, leaving 23 [25.5, 26, 28, 28] cm, 9 [10, 10½, 11, 11] in open at centre for neck. Set in sleeves gathering across shoulder bands only. Join side and sleeve seams. Turn up 10 rows st st at lower edge and slip st into place on the wrong side.

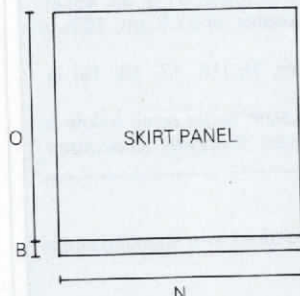
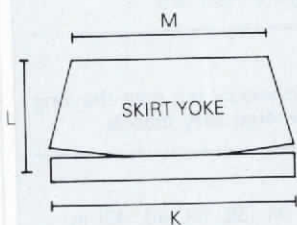
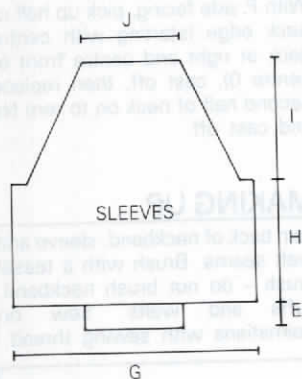
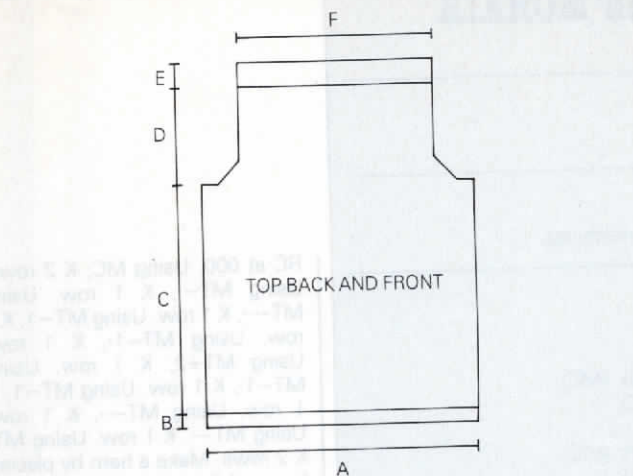
SKIRT

4 PANELS ALIKE

Push 60 [64, 66, 70, 73] Ns at left and right of centre 0 to WP. 120 [128, 132, 140, 146] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Using MC, cast on by hand. Insert card and lock on first row. Set RC at 000. Using MT-2, K 10 rows. Set RC at 000. Using MT, K 1 row. Release card and cont in punch lace patt with MC in feeder 1(A) and A and B tog in feeder 2(B). K 220 rows. Note patt row on card. Work measures 53.5 cm, 21 in. Using WY, K a few rows in st st and release from machine.

BACK AND FRONT YOKE ALIKE

Join two panels of skirt tog along short edges. Push 56 [60, 63, 66, 70] Ns at left and right of centre 0 to WP. 112 [120, 126, 132, 140] Ns. With carriage at right and P side facing, replace sts below WY



- A = 48 [50.5, 53, 55, 57.5] cm
 B = 2.5 cm
 C = 44 [45, 46, 47, 48] cm
 D = 18.5 cm
 E = 4 cm
 F = 33 [35, 37.5, 40, 42] cm
 G = 53.5 cm
 H = 25.5 cm
 I = 27.5 cm
 J = 20 cm
 K = 43 [46, 48, 50.5, 53.5] cm
 L = 22 cm
 M = 37.5 [40.5, 43.5, 46, 48] cm
 N = 46 [49, 50.5, 53.5, 56] cm
 O = 51 cm

on to Ns gathering evenly with seam at centre O. Lock card on number previously noted. Set carriage for patt and take to the left without knitting. Release card and cont in punch lace patt with MC in feeder 1(A) and A and B tog in feeder 2(B). Set RC at 000. Using MT, K 6 rows. Push 38 [40, 42, 44, 46] Ns at opposite end to carriage to HP on next 2 rows. Push 9 [10, 10, 11, 11] inside Ns at opposite end to carriage from HP to WP on next 6 row and 11 [10, 12, 11, 13] Ns on foll 2 rows. Shape sides by dec 1 st at each end of next and every foll 10th [10th, 12th, 12th, 10th] row until 98 [106, 114, 120, 126] sts rem. K 19 rows. RC shows 96. Using WY, K a few rows in st st and release from machine.

WAISTBANDS (TWO ALIKE)

Push 98 [106, 114, 120, 126] Ns to WP. Using MT and WY, cast on

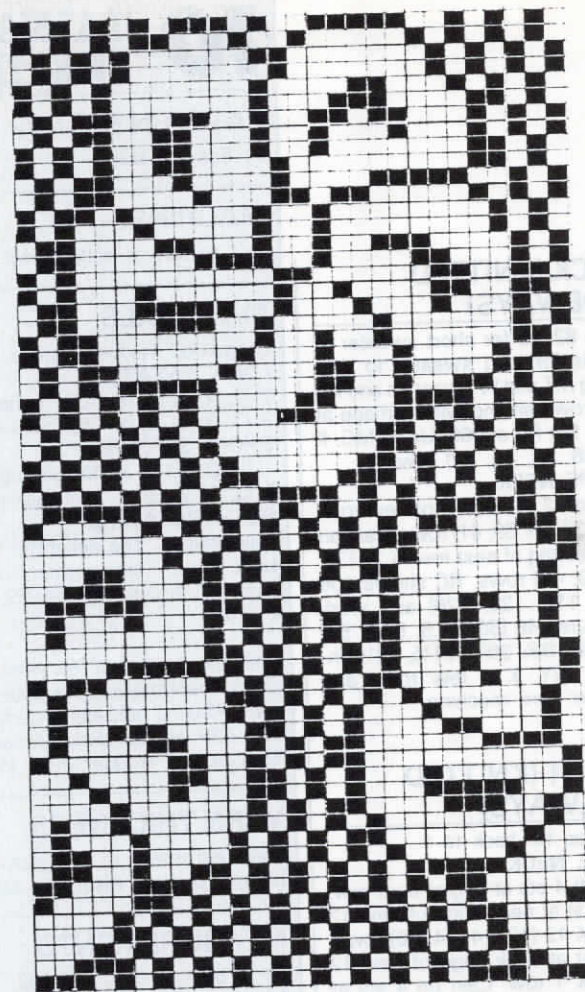
and K a few rows ending with carriage at right. Set RC at 000. Using MT-1 and MC and B tog, K 26 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. K 1 row. With P side of skirt yoke facing, replace sts from last row worked in MC on to Ns. K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join side seams, leaving a small opening on inside of waistband. Insert elastic and fasten securely. Close opening. Turn up 10 rows st st at lower edge and slip st into place on the wrong side. Give whole outfit a careful press to finish.



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 (Nr Bushey Arches)
 515 GREEN LANES, HARRINGAY, LONDON N4. 01-340 5532



10 'DALMATIANS' MOHAIR SWEATER

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for chunky machines.

MATERIALS

Longwood Textiles Caress Mohair.

LONG SWEATER

2 [2, 2, 2, 2] x 400g cones in Black (MC).

3 [3, 3, 3, 3] x 25g balls in Red (C).

SHORT SWEATER

1 [2, 2, 2, 2] x 400g cones in Black (MC).

3 [3, 3, 3, 3] x 25g balls in Red (C).

BOTH SWEATERS

Dalmatians - The delightful family set is called "Walking my baby back home" and comes complete with red ribbon from - The Finishing Touch, PO Box 59, Staines, Middlesex TW18 4JP. Price £12.95.

The fibre content of this yarn is 78% Mohair, 13% Wool, 9% Nylon. For further details about local or mail order stockists, please write to the following address - Longwood Textiles Ltd., Dept. MKM, PO Box A20, Huddersfield Mohair Mills, Rufford Road, Off Scar Lane, Milnsbridge, Huddersfield, West Yorkshire HD3 4RL.

YARN THICKNESS

The base thread of this yarn is medium weight but note the long fibres. For best results, it should be knitted very loosely.

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107] cm, 34 [36, 38, 40, 42] in. Actual size 96 [100, 105, 109, 114] cm, 37 3/4 [39 1/2, 41 1/2, 43, 45] in. Length to shoulder 66 cm, 26 in long sweater, or 57.5 cm, 22 1/4 in short sweater. Sleeve seam 38 [40.5, 43, 45.5, 48] cm, 15 [16, 17, 18, 19] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

15 stitches and 22 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6-).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

STRIPE PATTERN

K 10 rows MC, 2 rows C, 10 rows MC, 2 rows C, 10 rows MC, 2 rows C, 12 rows MC, 2 rows C, 12 rows MC and 2 rows C. Cont in MC.

ending with carriage at right. Set RC at 000. Using MC, K 14 rows. Using C, K 2 rows. Using MT+1, K 1 row. Using MT, K 2 rows. Using MC, K 14 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. K 1 row. With P side facing, pick up sts from lower edge of sleeve and place on to Ns, gathering evenly. K 1 row. Cast off.

Using C, cast on by hand. Set RC at 000. Using MT, K 6 rows. Using MT+2, K 1 row. Using MT, K 6 rows. Make a hem by placing sts from cast on edge on to corresponding Ns. K 1 row. With P side facing, pick up sts along lower edge and place on to Ns. Using MC, cast off loosely.

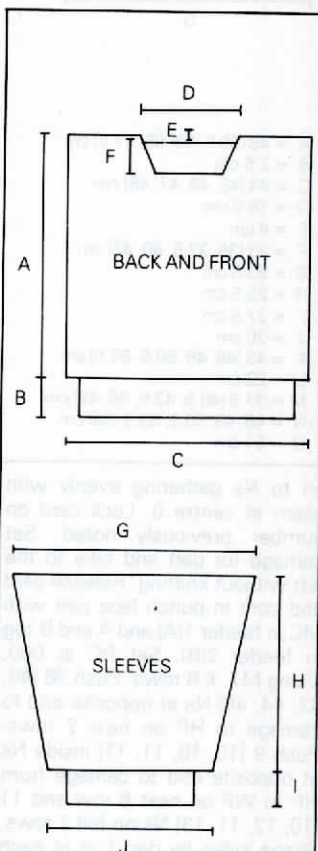
NECKBAND

Push 33 Ns at left and right of centre 0 to WP. 66 Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set

RC at 000. Using MC, K 2 rows. Using MT-, K 1 row. Using MT-, K 1 row. Using MT-1, K 1 row. Using MT+2, K 1 row. Using MT-1, K 1 row. Using MT-1, K 1 row. Using MT-, K 1 row. Using MT-, K 1 row. Using MT, K 2 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. K 1 row. With P side facing, pick up half of neck edge (starting with centre back at right and centre front at centre 0), cast off, then replace second half of neck on to rem Ns and cast off.

MAKING UP

Join back of neckband, sleeve and welt seams. Brush with a teasel brush - do not brush neckband, cuffs and welts. Sew on Dalmatians with sewing thread.



- A = 54.5 for short sweater or 63cm for long sweater
- B = 3 cm
- C = 48 [50, 52.5, 54.5, 57] cm
- D = 17 [17, 18, 18, 19] cm
- E = 1 cm
- F = 10.5 cm
- G = 73 cm
- H = 31 [33.5, 36, 38.5, 41] cm
- I = 7 cm
- J = 50.5 cm

BACK (KNITTED SIDEWAYS)

Push 82 Ns for short sweater or 95 Ns for long sweater to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 34 [36, 38, 40, 42] rows *.

SHAPE NECK

Cast off 2 sts at beg of next row. K 37 [37, 39, 39, 41] rows. Cast on 2 sts at beg of next row. K 33 [35, 37, 39, 41] rows. RC shows 106 [110, 116, 120, 126] and work measures 48 [50, 52.5, 54.5, 57] cm, 19 [19 3/4, 20 3/4, 21 1/2, 22 1/2] in. Using WY, K a few rows and release from machine.

FRONT (KNITTED SIDEWAYS)

Work as for back to *.

SHAPE NECK

Cast off 4 sts at beg of next row. Dec 1 st at neck edge of next 12 rows. K 12 [12, 14, 14, 16] rows. Inc 1 st at neck edge of next 12 rows. K 1 row. Cast on 4 sts at beg of next row. K 33 [35, 37, 39, 41] rows. RC shows 106 [110, 116, 120, 126] and work measures 48 [50, 52.5, 54.5, 57] cm, 19 [19 3/4, 20 3/4, 21 1/2, 22 1/2] in. Using WY, K a few rows and release from machine.

SLEEVES

Join shoulder seams. Push 55 Ns at left and right of centre 0 to WP. 110 Ns. With P side facing, pick up 56 sts from each side of shoulder seam and place on to Ns placing 2 sts tog on to 2 centre Ns. Set RC at 000. Using MT, cont in stripe patt. K 3 rows. Shape sides by dec 1 st at each end of next and every foll 4th [4th, 4th, 5th, 5th] row until 76 sts rem. K 1 [6, 12, 1, 7] rows. RC shows 69 [74, 80, 85, 91] and work measures 31 [33.5, 36, 38.5, 41] cm, 12 1/4 [13 1/4, 14 1/4, 15 1/4, 16 1/4] in. Using WY, K a few rows and release from machine.

TO JOIN SIDE SEAMS

Push 26 Ns for short sweater or 39 Ns for long sweater to WP. With K side of back facing replace sts from side edge on to Ns. With P side of front facing, replace sts from side edge on to same Ns. Using MT and MC, K 1 row. Cast off.

CUFFS

Push 28 Ns to WP. Using MT and WY, cast on and K a few rows

WELTS

Push 54 [58, 62, 66, 70] Ns to WP.



CUT 'N' SEW

Pam Turbett

11 WOMAN'S PARTY DRESS AND JACKET

Here is a piece of perfect after-six dressing; lean and uncluttered, this is a wonderful foil for dramatic silver or crystal jewellery. The matching cropped jacket, which rises flatteringly high up the neck, can be discarded to show gleaming shoulders when the temperature rises. We teamed our black and silver-Lurex tuck-stitch knit with a short length of Rose and Hubble's Shot Acetate Taffeta (around £6.49 a metre), from which we cut the top bands, the shoulder straps, the lining for the jacket front and the back neck facing.

PATTERN RATING

KNITTING THE FABRIC

* Easy to knit.

CUTTING AND SEWING THE FABRIC

For fairly skilled dressmakers.

MACHINES

The fabric was knitted on a standard gauge machine. The garment can be sewn on any swing-needle sewing-machine, with or without the help of an overlocking machine.

YARN

We used 1 x 400g cone of Amber Academy and 2 x 330g cones of Amber Lurex for our Size 10 dress and jacket: this should be sufficient for all sizes unless considerable extra dress length is required. Amber Academy is 100% Acrylic. If you have any difficulty in obtaining these yarns and would like a list of your local stockists, please write to Amberyarn, Dock Mills, Dockfield Terrace, Shipley, West Yorkshire BD17 7AW.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

SEWING REQUIREMENTS

Pattern: Butterick "Fast and Easy" pattern 3922; available in sizes 8-10-12, 14-16-18, 20-22-24; from stockists or direct from Butterick Fashion Marketing Co.,

NOTE FOR NEW READERS

All garments which are shown under the heading of Cut-and-Sew are constructed by dressmaking methods using straight lengths of machine-knitted fabric cut, in most cases, with the aid of printed paper patterns. Basic instructions have already been printed in previous issues.

1986

April - Equipment, sorry sold out

May - Knitting the fabric

June - Dressmaking patterns

July - Preparing fabric,

cutting-out

August - Stabilising knitted fabric

September - Pattern markings

October - Neatening seam edges

November - Sewing the seams

December - Finishing edges of

clothes

1987

January - Front edge facings

February - Binding with fabric

March - Quilted patchwork

April - Attaching collars

May - Lined patch pockets

June - Lined skirt

July - Shoulder pads

August - Overlocking machines

September - Gathering

October - Lining a dress

November - Log-cabin

patchwork

December - Tailored skirt

1988

January - Zipped, fur-fabric lined

anorak

February - Unlined overcoat

March - Cowl-necked pullover

top

April - Jacket and sleeveless top

May - Quilted, cotton-lined top

June - T-shirt dress

July - Cotton wrap

August - Child's towel-lined

anorak

September - RE-CAP ON

CUT-and-SEW BASICS

October - Tie-wrap top

November - No Cut and Sew

article

December - Appliqué: Xmas

post-bag

1989

January - Long Caftan

February - Woman's jacket

March - Child's Dressing-gown

April - Woman's Striped trousers

May - Tuck-stitch Dress

June - Beginners Skirt

July - Buttoned Top

August - Waistcoat

September - V-necked Dress

October - Woman's Pant-suit

November - Woman's Jacket

Back issues are obtainable.

More detailed information on Cut

and Sew can be found in "Knit,

Cut and Sew: The Basics" by

Pam Turbett, at £4.95 plus 50p

p&p, from Machine Knitting

Monthly, 3 Bridge Avenue,

Maidenhead, Berkshire SL6 1RR.

Also, "The Techniques of Cut and

Sew", Pam Turbett (Batsford

1988) available at bookshops or

from Direct Sales, B. T. Batsford

Ltd., 4 Fitzhardinge Street,

London W1H 0AH.

New Lane, Havant, Hants PO9 2ND.

Additional purchased woven fabric: sufficient acetate or polyester taffeta (or perhaps satin) to cut the jacket fronts, the dress shoulder straps, the back neck facing, the front and back bands, plus the facings for these bands (pattern pieces 1, 3, 8, 9 and 10). Our Size 10 outfit required just under 90 cm (1 yd) of 115 cm (45 in) fabric; if you plan to use a very expensive purchased fabric, you could economise by buying only 50 cm (20 in) and using a less expensive polyester lining fabric for the jacket fronts.

Interfacing:

1. *Fusible Knitted Nylon Interfacing* in Black (available from Metropolitan, Poole, Nantwich, Cheshire); sufficient for the jacket fronts, the back-neck facing, the front band and the back bands (pattern pieces 1, 3, 8 and 9).

2. *Vilene Ultrasoft Light-weight*, fusible in charcoal shade: just sufficient for interfacing the facings around the skirt hemline slit at centre back, and the hem areas on sleeves, jacket back and

lower edge of dress.

Zip Fastener: 40 cm (16 in)

lightweight nylon, to match knit.

Polyester sewing thread to

match knit. We used Mölnlycke

100% polyester.

Shoulder pads: 1pr. 13 mm (½

in); we used Vilene's "Covered

Foam" pads in Medium size.

Tape: cotton, 6 mm (¼ in) wide;

sufficient to stabilise the seam-

lines at shoulder and back

armhole. Our size 10 needed 1 m

(39 in).

One hook and eye.

Two flat buttons: 1.5 cm (½ in).

ADJUSTMENTS TO PATTERN

Do these before starting to knit the fabric!

Check the measurements of the pattern pieces against your own measurements and make any necessary alterations such as shortening or lengthening. Bear in mind that although the dress is intended to be slightly loose-fitting (certainly not skin-tight!), the top band should fit well; as it

is cut from woven fabric it will be unable to stretch, so do make sure that it is large enough - actually check the total circumference of the pattern pieces with your own circumference there and enlarge if necessary.

CONSTRUCTION NOTES

Taping of the seams at shoulder and back armhole is absolutely essential; if you leave out the tape, these seams will stretch completely out of shape. Only the front of the jacket is lined; it is also interlined. We chose to interface the knitted fronts, whereas the pattern gives directions to interface the front lining sections. The high-rising neck has a back neck facing, cut from the same taffeta as that used for the bands and shoulder straps. We chose to interface the hems with lightweight Vilene Ultrasoft to prevent them fluting out. The dress straps cross at the back and are held in place by buttons inside the back band.

TENSION

We used tension dial setting 7 for the tuck stitch fabric.

TO KNIT THE FABRIC

Knit a tension square: measure it and then wash it at low temperature (approximately 40 degrees, as for minimum wash on the wool cycle); dry and steam-press it. Re-measure the square and note any changes in its dimensions. Calculate how many needles you will need to produce about 2.5 cm (1 in) more than the width required to cut the pattern pieces: we found that knitting (as specified) on 200 needles produced a fabric which, after washing and pressing, was roughly 79 cm (31 in) wide - enough to cut even the largest size. See the suggested layout in the accompanying diagram. The required width of fabric will vary according to the body size being cut: i.e. size 8 will require a lot less width than size 24. Using MY, cast on over the required number of needles. Insert punchcard and set machine for tuck stitch. Using MT, K 4 rows Academy, 4 rows Lurex, until you have knitted sufficient length of fabric in each required width.

PRE-WASHING

To avoid any later change of shape, wash the fabric, before cutting it, in water at the normal

washing temperature; we used Wash Programme Number 7 (minimum wash on wool cycle). Spin dry and complete drying.

PRESSING

Press the knit thoroughly with a steam-iron at steam setting, first on one side and then on the other, in order to soften, straighten and flatten it, whilst also bonding the fibres together. Check that the rows are at right angles to the selvages. Leave to cool.

CUTTING OUT, INTERFACING AND MARKING

- Place pattern pieces 1, 2, 4, 5, 6 and 7 on the knit, as shown in the accompanying diagram. The fabric can be folded exactly in half lengthwise when cutting pieces 1, 2, 5, 6 and 7, but check that the stripes are lying evenly together. *Note that pattern pieces 5 and 6 need not be separated; it is actually better to leave them together, as printed, because this ensures that the stripes will continue evenly across the front.* To make sure that the stripes also match on the side seams, make a note of where the silver stripes lie in relation to the double notch near the top of the side seamline on piece 6; also note where they lie in relation to the hemline; then place the Back pattern piece so that the stripes are correct at the same points. Repeat this procedure to ensure that the stripes match on the side seams of the jacket. Keep all pattern grainlines parallel with the selvages of the knit. Make sure that you will be cutting both left and right halves of each piece!
- Use glass-headed pins to pin pattern to fabric. Keep both paper and fabric absolutely flat.
- Cut with sharp shears. Slide the shears along the table top, avoiding lifting the fabric. *Note:* allow a little extra fabric (about 1.2 cm [$\frac{1}{2}$ in]) outside the cutting lines when cutting across the knitted fabric, i.e. parallel with the rows, to allow for lengthwise contraction after cutting. Check some time after cutting and trim off this extra fabric if contraction has not occurred.
- Place pattern pieces 1, 3, 8, 9 and 10 in a suitable layout, on the taffeta; remember that you will need two front bands (8), each cut on a fold, and four back bands (9). Pin in place and cut out.
- Pin pattern pieces 1, 3 and 9 to the folded fusible-knitted-nylon interfacing; cut only once so that you have only two of each piece; pin piece 8 on a fold, so that one complete front band will be cut.
- Fuse the appropriate interfacing pieces to the wrong sides of the knit fronts, the taffeta back-neck facings and one set of the taffeta bands. Remember to use neither steam nor damp cloth when attaching fusible knitted nylon; cover it with the pattern

tissue instead and keep the iron dry and hot.

- Trace from the pattern pieces, the hem areas on the jacket back, sleeves and dress sections; cut these out in Vilene Ultrasoft lightweight. Fuse the jacket and sleeve hem interfacings in place (use a hot iron and a damp cloth for this) but leave the dress hem interfacings until later.
- Pre-shrink the cotton tape by dunking in boiling water and then pressing with a hot iron. Using pattern piece 2 as a guide, cut two lengths of tape the exact length of the back shoulder seamline, and two more the exact length of the armhole seamline from under-arm to shoulder.
- Mark all dots, notches, etc. with cloth-marking pen or pencil.

TO SEW UP THE GARMENT

In general, follow the directions in the pattern instruction sheets, but read first the points listed below, marking them on the instruction sheets where appropriate; these will help you to avoid some of the pitfalls inherent in sewing knitted fabrics. Remember to press well each time you have finished a seam.

- Do the necessary seam finishing at jacket back shoulder seams, jacket centre back seam, jacket hem edge, dress seams, and sleeve seams, *before starting to assemble the garment.* Do small trial pieces first and then use whichever sewing-machine stitch works best for this, making adjustments to tension, stitch-width and stitch-length as necessary; aim to produce a reasonably neatly-finished edge which is neither stretched out nor puckered up. For the best results, use an overlocking machine if you have one, or can borrow one. *Do not oversew or overlock neck, armhole, top of sleeve or dress hem edges.* The edges of the hems on the sleeves are best done after the sleeve seams are sewn up.

- Starting on Page 1 of the instruction sheet: end of Column 5: instead of stay-stitching, pin the appropriate cut lengths of tape to each shoulder seamline on the wrong side of the two Jacket Backs (Pattern Piece 2), matching the ends exactly and making the knitted fabric fit the tape. Machine-tack in position. When the shoulder seam is joined, the machine stitching will go through the tape as well as the two layers of knit. Repeat this procedure for the armhole seamline.

- Page 2, Column 1 – Facing: you have already interfaced the jacket front so there will be no interfacing on the taffeta facing.

- Page 2, Column 2 – Sleeves: the armhole seam needs to be well finished by trimming and zigzagging or, preferably, overlocking. Alternatively consider bias binding it.

Finishing: Don't omit the shoulder pads unless you already have very square shoulders. They really do enhance the general effect. Cover them by wrapping diagonally in a square of the knitted fabric, stitching, trimming and oversewing the raw edges.

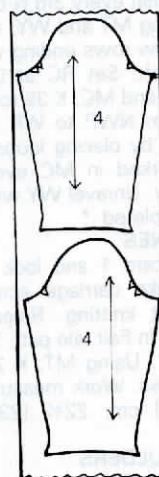
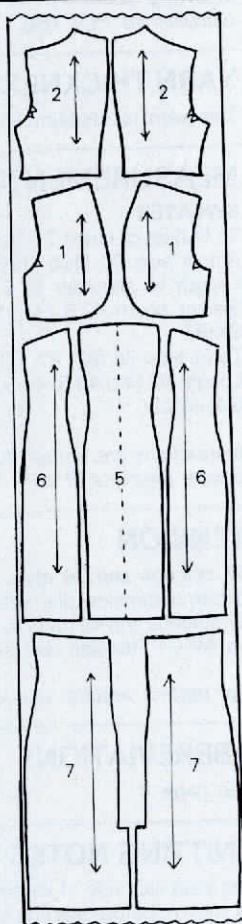
- Page 2, Column 3 – Front and Back: we found it quite satisfactory to press the dart towards the centre back, rather than splitting it and pressing it open flat; this avoids extra raw edges to be finished. Further down in this column – the self facings, can, if you wish, both be turned in the same direction, forming a pleat rather than a split. You might want to wear a slip under this dress, which would be visible under a slit!

- Page 2, Column 3 – Band and Straps: *do be extremely careful to make sure that you get the*

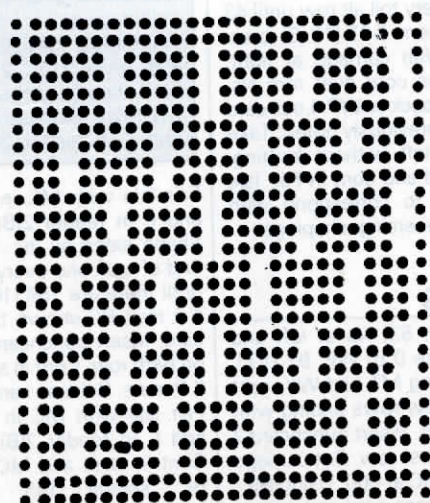
front and back band sections sewn together correctly – otherwise you will end up with totally the wrong shape! Place the paper pattern back on the pieces, get the writing the right way up and then place a pin (or chalk-mark) on the upper edge to indicate that that is the top.

- Page 2, Column 5 – Hem: Put on the dress and check the hem level. It will have to be trimmed level with one of the stripes. Then apply the 5 cm (2 in) deep pieces of Vilene Ultrasoft to the wrong side of the hem area, as you did for the sleeve and jacket back. Oversew, or preferably overlock, the hem edge. Press up the hem, along the edge of the interfacing; bind-hem in place by hand or by machine.

Happy Christmas – and enjoy the party!



SUGGESTED PATTERN LAYOUTS FOR KNITTED FABRIC



SWEATER BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 73 [85, 97] Ns at left and right of centre 0 to WP. 146 [170, 194] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 20 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 73 [85, 97] Ns at left and right of centre 0 to WP. 146 [170, 194] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 39 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

ALL MACHINES

Insert punchcard 1 and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle patt. Set RC at 000 **. Using MT, K 202 [212, 224] rows. Work measures 57.5 [60, 63] cm, 22 3/4 [23 3/4, 24 3/4] in.

SHAPE SHOULDERS

Cast off 43 [54, 65] sts at beg of next 2 rows. Cast off rem 60 [62, 64] sts.

FRONT

Work as for back to **. Using MT, K 174 [184, 196] rows. 28 rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 20 sts. Using nylon cord, K 63 [75, 87] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 3 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 43 [54, 65] sts rem. K 12 [10, 8] rows. Cast off. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 46 [50, 53] Ns at left and right of centre 0 to WP. 92 [100, 106] Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Insert punchcard 2 and lock on first row. Set carriage for patt. Set RC at 000. Using MC, K 1 row. Release card and cont in

12 BLACK AND WHITE SUTT

PATTERN RATING

** Fairly easy, for knitters with some experience

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Twilley's Lyscordet.

SWEATER

2 [2, 2] x 250g cones in Black 79 (MC).

2 [2, 2] x 250g cones in White 78 (C).

SKIRT

1 [1, 1, 1, 1, 1] x 250g cone in Black 79 (MC).

Elastic to fit waist.

The fibre content of this yarn is 100% Mercerised Cotton. For further details about local or mail order stockists, please write to the following address - H. G. Twilley Ltd., Roman Mill, Stamford, Lincolnshire PE9 1BG.

YARN THICKNESS

This yarn is medium fine weight and knits as three ply.

MEASUREMENTS

SWEATER

To fit bust or chest 71-76 [82-87, 92-97] cm, 28-30 [32-34, 36-38] in. Actual size 90 [105, 120] cm, 35 1/2 [41 1/4, 47 1/4] in.

Length to shoulder 57.5 [60, 63] cm, 22 3/4 [23 3/4, 24 3/4] in.

Sleeve seam 42.5 cm, 16 3/4 in.

SKIRT

To fit hips 76 [82, 87, 92, 97, 102] cm, 30 [32, 34, 36, 38, 40] in.

Length 42 [42, 43.5, 43.5, 46, 46] cm, 16 1/2 [16 1/2, 17, 17, 18, 18] in (adjustable).

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 38 rows to 10 cm, 4 in measured over Fair Isle patterns (tension dial setting approximately 6).

31 stitches and 44 rows to 10 cm, 4 in measured over stocking stitch on MT-1 (tension dial setting approximately 5).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch cards, as shown, before starting to knit. Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN

K 61 rows MC/C. 2 rows MC only (1st st) and 8 rows MC/C. Remove card. Insert punchcard 2 and lock on first row. Cont in st st and MC, K 2 rows. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B.

Fair Isle with MC in feeder 1(A) and C in feeder 2(B), K 2 rows. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 158 [166, 172] sts. K 1 row. RC shows 133. Remove card. Insert punchcard 1 and lock on 64th row. Cont in st st and MC, K 2 rows. Release card and cont in Fair Isle with MC in feeder 1(A) and C in feeder 2(B), K 8 rows. Cont in st st and MC, K 2 rows. RC shows 145 and work measures 38 cm, 15 in. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 66 [70, 74] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 20 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 65 [71, 74] Ns to WP. Work as for back from * to *.

ALL MACHINES

With P side facing, replace 92 [100, 106] sts from lower edge of sleeve on to Ns, gathering evenly. Using MT+4, K 1 row. Cast off.

NECKBAND

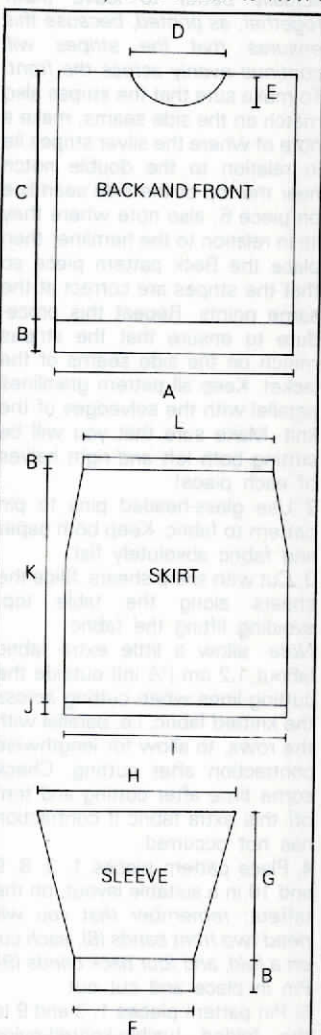
Join right shoulder seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 156 [160, 164] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 19 rows. Using C, K 4 rows. Using MT/MT, K 1 row. Using MT-5/MT-5, K 4 rows. Using MC, K 20 rows. Transfer sts for st st. K 1 row.

MACHINES WITHOUT RIBBER

Push 155 [161, 164] Ns to WP. Push every 3rd N back to NWP.



A	= 45.5 [53, 60.5] cm
B	= 4.5 cm
C	= 53 [55.5, 58.5] cm
D	= 18.5 [19, 20] cm
E	= 7.5 cm
F	= 28.5 [31, 33] cm
G	= 38 cm
H	= 49 [51.5, 53.5] cm
I	= 41.5 [43.5, 47, 49, 50.5, 54] cm
J	= 3 cm
K	= 39 [39, 40.5, 40.5, 43, 43] cm
L	= 36 [38, 40, 41.5, 43.5, 46] cm

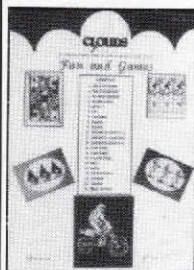
11/12

HAPPY
CHRISTMAS



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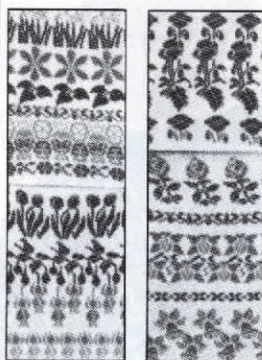
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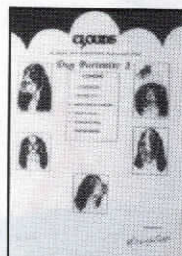


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Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MC, K 12 rows. Using MT-2, K 7 rows. Using C, K 9 rows. Using MC, K 7 rows. Using MT-1, K 12 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. K 1 row.

1ST SIZE

Inc 1 st.

2ND SIZE

Dec 1 st.

ALL SIZES

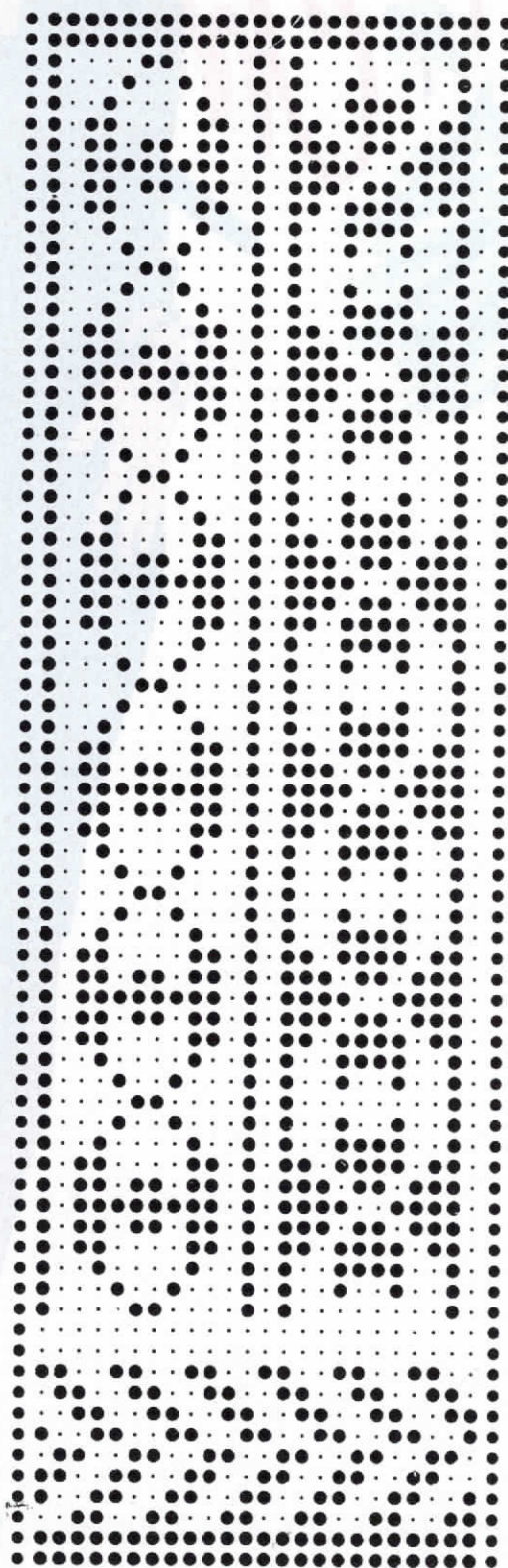
156 [160, 164] sts.

ALL MACHINES

With P side facing, pick up 62 [64, 66] sts across back neck, 36 [37, 38] sts down right side of front neck, 22 sts across front neck and 36 [37, 38] sts up left side of front neck and place on to Ns. Using MT+4, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.



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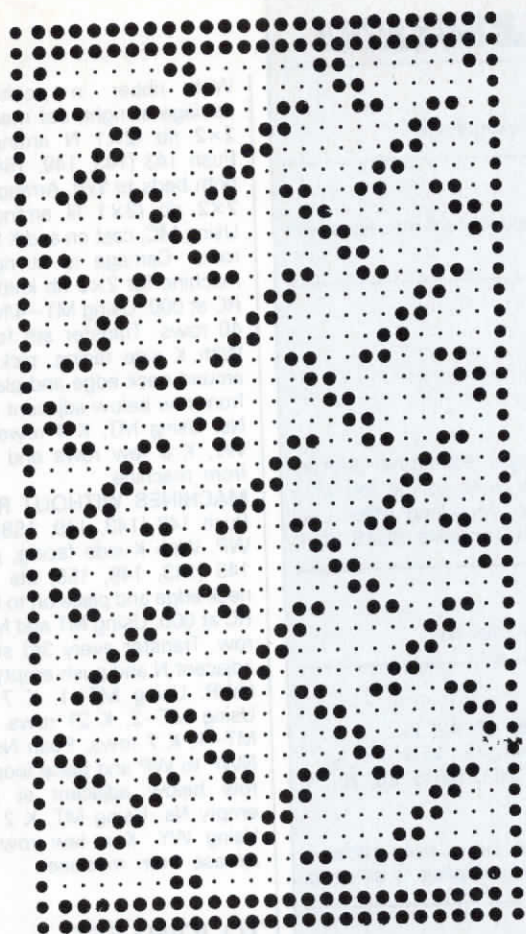
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MAKING UP

Join left shoulder and neckband seam. Set in sleeves, matching centre to shoulder seam. Join side and sleeve seams.

MACHINES WITH RIBBER

Fold neckband in half to inside and slip st into place.

SKIRT

BACK AND FRONT ALIKE

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 130 [136, 146, 152, 158, 168] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 14 rows Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 131 [137, 146, 152, 158, 167] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 27 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

1ST AND 2ND SIZES

Dec 1 st.

6TH SIZE

Inc 1 st.

ALL SIZES

130 [136, 146, 152, 158, 168] sts.

ALL MACHINES

Set RC at 000. Using MT-1, K 88 [88, 96, 96, 106, 106] rows. Adjust length at this stage, if desired. Shape sides by dec 1 st at each end of next and every foll 10th [10th, 8th, 8th, 8th, 7th] row until 112 [118, 124, 130, 136, 144] sts rem. K 3 [3, 3, 3, 3, 6] rows. RC shows 172 [172, 180, 180, 190, 190] and work measures 42 [42, 43.5, 43.5, 46, 46] cm, 16½ [16½, 17, 17, 18, 18] in.

MACHINES WITH RIBBER

With ribber in position, set machine for 1x1 rib. Transfer every alt st on to corresponding Ns on ribber. Cont in 1x1 rib. Using MT-5/MT-5, K 10 rows. Using MT/MT, K 1 row. Using MT-5/MT-5, K 10 rows. Transfer sts to main bed. Cast off.

MACHINES WITHOUT RIBBER

Using MT-2, K 21 rows. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join side seams. Fold waistband in half to inside and catch down, leaving a small opening. Insert elastic and join ends. Close opening.

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BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 84 [88, 91, 96] Ns at left and 83 [88, 91, 95] Ns at right of centre 0 to WP. 167 [176, 182, 191] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MC, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-4/MT-4, K 30 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER
Push 84 [88, 91, 96] Ns at left and 83 [88, 91, 95] Ns at right of centre 0 to WP. 167 [176, 182, 191] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 63 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES

1ST AND 4TH SIZES

Inc 1 st at right edge.

3RD SIZE

Inc 1 st at each end.

ALL SIZES

168 [176, 184, 192] sts. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle patt. K 123 [123, 129, 129] rows. RC shows 124 [124, 130, 130] and work measures 45.5 [45.5, 47, 47] cm, 18 [18, 18½, 18½] in.

SHAPE ARMHOLES

Cast off 11 sts at beg of next 2 rows. 146 [154, 162, 170] sts **. K 74 [74, 80, 80] rows. RC shows 200 [200, 212, 212] and work measures 67.5 [67.5, 71, 71] cm, 26½ [26½, 28, 28] in. Place a marker between sts 24 and 25 [24, and 25, 26 and 27, 29 and 30] at left and right of centre 0. Using WY, K a few rows in st st and release from machine.

FRONT

Work as for back to **. K 46 [46, 52, 52] rows. 28 rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Using nylon cord, K 85 [89, 95, 102] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge of next and every foll alt row until 49 [53, 55, 56] sts rem. K 4 rows. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over 24 [24, 28, 34] Ns at right, bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number

13 MAN'S FAIR ISLE SWEATER

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Denys Brunton De-Lux 4 ply.

1 [1, 1, 1] x 400g cone in Cream (MC).

1 [1, 1, 1] x 400g cone in Red (A).

1 [1, 1, 1] x 400g cone in Black (B).

The fibre content of this yarn is 100% Acrylic. For further details about local or mail order stockists, please write to the following address - Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, West Yorkshire BD19 3QR.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit chest 92 [97, 102, 107] cm, 36 [38, 40, 42] in.

Actual size 104 [109, 114, 119] cm, 41 [43, 45, 46¾] in.

Length to shoulder 67.5 [67.5, 71, 71] cm, 26½ [26½, 28, 28] in. Sleeve seam 47.5 cm, 18¾ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 34 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit. Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. We adapted a Brother card from *Punchcard Pattern Vol. 2* for this pattern and reproduce it courtesy of Jones + Brother.

FAIR ISLE PATTERN

K 24 rows MC/A, 24 rows MC/B, 22 rows MC/A and 24 rows MC/B. These 94 rows form patt repeat

previously noted. Set carriage for patt and take to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 37 [37, 40, 40] Ns at left and right of centre 0 to WP. 74 [74, 80, 80] Ns. Work as for back from * to *

MACHINES WITHOUT RIBBER

Push 37 [37, 40, 40] Ns at left and right of centre 0 to WP. 74 [74, 80, 80] Ns. Work as for back from * to *

ALL MACHINES

Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row.

Release card and cont in Fair Isle patt. K 1 row. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 136 [136, 138, 142] sts, then on every foll 3rd row until there are 142 [142, 154, 154] sts. K 11 [11, 4, 2] rows. RC shows 143 and work measures 51 cm, 20 in. Cast off.

TO JOIN RIGHT SHOULDER

Push 49 [53, 55, 56] Ns to WP. With K side of right back shoulder facing replace 49 [53, 55, 56] sts on to Ns. With P side of right front shoulder facing replace 49 [53, 55, 56] sts on to same Ns. Using MT and MC, K 1 row. Cast off.

NECKBAND

MACHINES WITH RIBBER

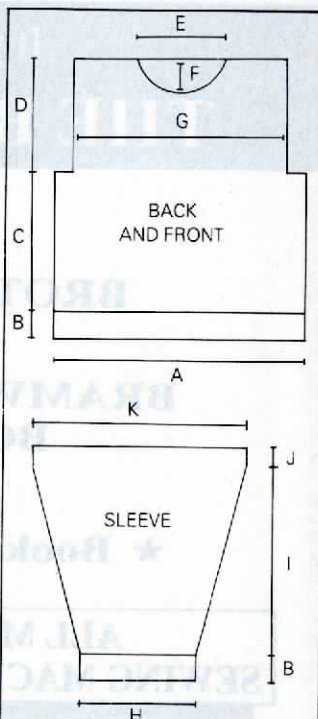
With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 143 [143, 149, 158] Ns on both beds to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MC, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-4/MT-4, K 40 rows. Transfer sts for st st. With K side facing, pick up sts around neck edge and place loop from row below adjacent st on to Ns. Using MT, K 4 rows. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

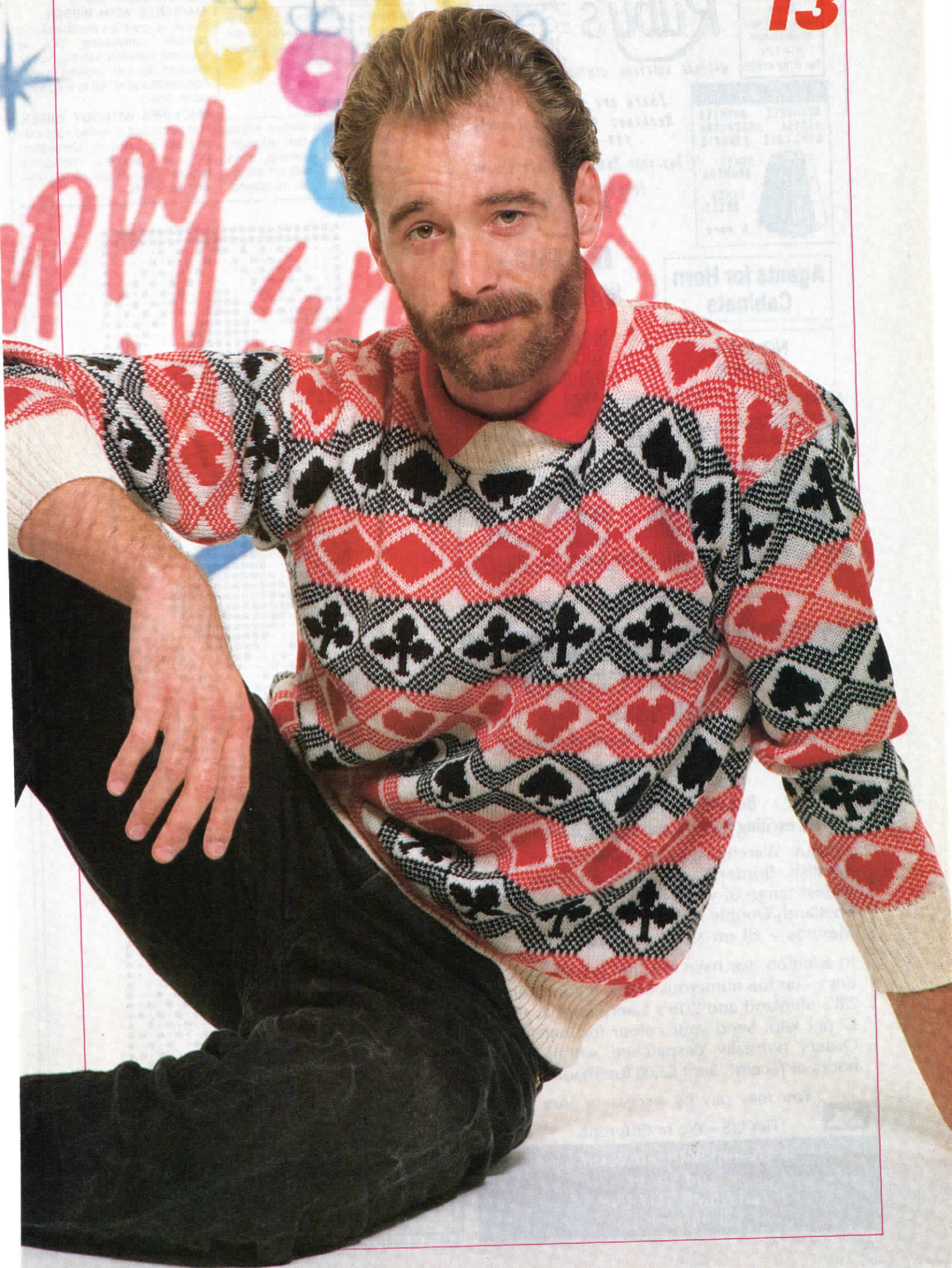
Push 143 [143, 149, 158] Ns to WP. With K side facing, pick up 143 [143, 149, 158] sts around neck edge and place on to Ns. Set RC at 000. Using MT and MC, K 1 row. Transfer every 3rd st on to adjacent N and push empty Ns to NWP. Using MT-1, K 7 rows. Using MT-2, K 21 rows. Using MT-1, K 7 rows. Push Ns from NWP to WP and place loop from row below adjacent st on to empty Ns. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

TO JOIN LEFT SHOULDER

Work as for right shoulder reading left for right.



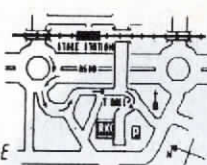
A	= 52.5 [55, 57.5, 60] cm
B	= 9 cm
C	= 36.5 [36.5, 38, 38] cm
D	= 22 [22, 24, 24] cm
E	= 15 [15, 16, 18] cm
F	= 8 cm
G	= 45.5 [48, 50.5, 53] cm
H	= 23 [23, 25, 25] cm
I	= 38.5 cm
J	= 3.5 cm
K	= 44 [44, 48, 48] cm



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PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Place markers on sleeve edges 3.5 cm down from cast off edge. Set in sleeves, sewing rows above markers to cast off sts on back and front. Join neckband,

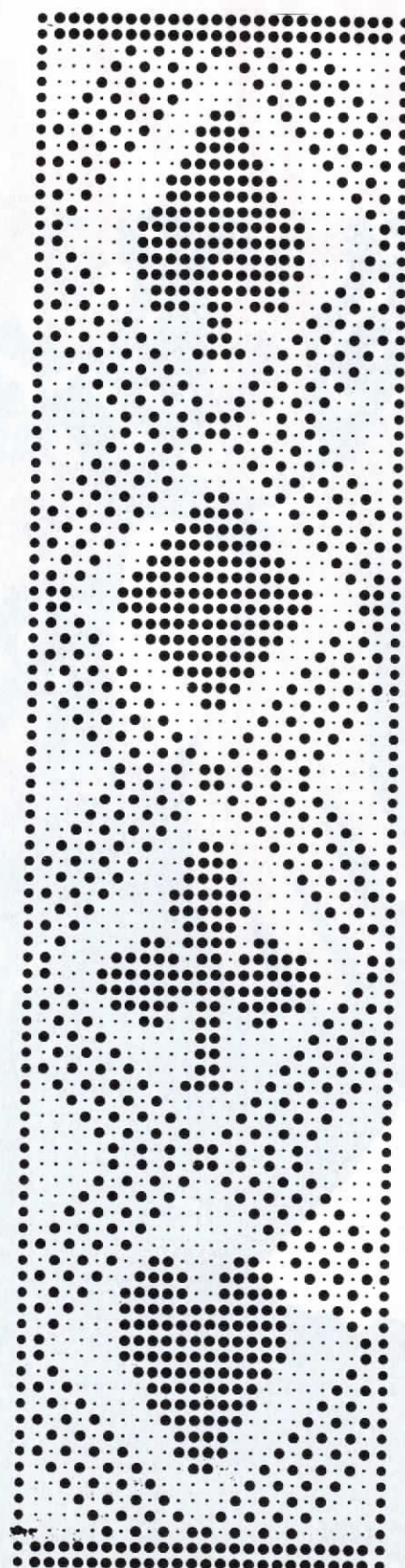
side and sleeve seams.

MACHINES WITH RIBBER

Pin st st rows on neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Fold neckband in half to inside and catch down.

MACHINES WITHOUT RIBBER

Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC.



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14



BACK

Insert card and lock on first row. Push 73 [85, 97] Ns at left and 72 [84, 96] Ns at right of centre 0 to WP. 145 [169, 193] Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MC, K 1 row. Release card and cont in Fair Isle with MC in feeder 1(A) and A and B tog in feeder 2(B) *. K 36 [48, 48] rows. RC shows 37 [49, 49] and work measures 12 [16, 16] cm, 4 3/4 [6 1/4, 6 1/4] in. Place marker at each end. K 84 [84, 96] rows. RC shows 121 [133, 145] and work measures 40 [44, 48] cm, 15 3/4 [17 1/4, 19] in.

SHAPE NECK AND SHOULDERS

Note patt row on card. Using a length of MC, cast off centre 15 sts. Using nylon cord, K 65 [77, 89] sts at left by hand, taking Ns down to NWPP. Cont on rem sts for first side. Dec 1 st at neck edge on every row and at the same time, cast off 9 [11, 13] sts at beg of next and foll 4 alt rows, K 1 row. Cast off rem 10 [12, 14] sts. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to *. K 24 [36, 36] rows. 12 rows less have been worked to marker than on back.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 35 sts. Using nylon cord, K 55 [67, 79] sts at left by hand taking Ns down to NWPP. Cont on rem sts for first side. K 12 rows. Place marker at right edge. K 84 [84, 96] rows.

SHAPE SHOULDER

Cast off 9 [11, 13] sts at beg of next and foll 4 alt rows, K 1 row. Cast off rem 10 [12, 14] sts. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings and reading left for right.

SLEEVES

Insert card and lock on first row. Push 46 [46, 49] Ns at left and 45 [45, 48] Ns at right of centre 0 to WP. 91 [91, 97] Ns. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MC, K 1 row. Release card and cont in Fair Isle with MC in feeder 1(A) and A and B tog in feeder 2(B). K 4 rows. Shape sides by inc 1 st at each end of next and every foll 4th row

14 SWEATER WITH SHAWL COLLAR

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard and electronic machines with a ribber.

MATERIALS

Studley Machine Knitting 4 ply.
1 [1, 1] x 500g cone in Blue 6215 (MC).
1 [1, 1] x 500g cone in Yellow 6223 (A).
Studley Special Effects.
2 [2, 2] x 50g cones in 6321 (B).
1 button (optional).

The fibre content of Machine Knitting 4 ply is 100% Courtele, Special Effects is 70% Acrylic, 30% Nylon. For further details about local or mail order stockists, please write to the following address: Studley Wools Ltd., Stockhill Road, Greengates, Bradford, West Yorkshire BD10 9TE.

YARN THICKNESS

Machine Knitting Four Ply knitted together with Special Effects is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 76-82 [87-97, 102-107] cm, 30-32 [34-38, 40-42] in.
Actual size 95 [111, 127] cm, 37 1/2 [43 3/4, 50] in.
Length to shoulder 50 [54, 58] cm, 19 3/4 [21 1/4, 23] in.
Sleeve seam with cuff folded back 45 [49, 53] cm, 17 3/4 [19 1/4, 21] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 30 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 9).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit.

KNITMASTER ELECTRONIC MACHINES

Place needle 1 cam at centre 0. Press button 2 (left) for 560 machines or 2 (right) for 580 machines. Colours A and B are used together throughout. Place cone of A over cone of B and bring B up through centre hole. Thread both yarns together through your machine.

until there are 145 [145, 163] sts. K 11 [23, 11] rows. RC shows 121 [133, 145] and work measures 40 [44, 48] cm, 15 3/4 [17 1/4, 19] in. Using MC, cast off very loosely.

WELTS

With ribber in position and carriage at right, set machine for 2x2 rib. Push 120 [136, 152] Ns on both beds to WP. * Arrange Ns for 2x2 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-5/MT-5, K 50 rows. Transfer sts for st st *. With P side facing, replace 145 [169, 193] sts

from lower edge on to Ns gathering evenly. Using MT+1, K 2 rows. Cast off.

CUFFS

With ribber in position and carriage at right, set machine for 2x2 rib. Push 64 [64, 68] Ns on both beds to WP. Work as for back welt from * to *. With P side facing, replace 91 [91, 97] sts from lower edge of sleeve on to Ns, gathering evenly. Using MT+ K 2 rows. Cast off.

LEFT COLLAR

With ribber in position and

carriage at right, set machine for 2x2 rib. Push 132 [132, 144] Ns on both beds to WP. Arrange Ns for 2x2 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-5/MT-5, K 50 rows. K 1 row extra for right collar. Cast off 4 sts at beg of next and every foll alt row until 80 [80, 92] sts rem. K 1 row. Cast off 8 sts at beg of next and foll alt row, K 1 row. Cast off rem 64 [64, 76] sts.

RIGHT COLLAR

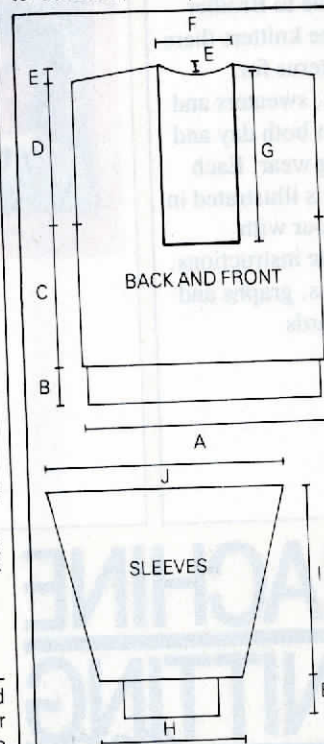
Work as for left collar, reversing shapings by noting alteration in number of rows worked.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder seams. Set in sleeves between markers stretching slightly. Join side and sleeve seams. Fold cuffs back. Join long side edges of collars tog. Sew cast off edge of collar to neck edges with seam at centre back and narrow ends overlapping right over left at front. Sew on a button to decorate, if required.



A = 48 [56, 64] cm
B = 10 cm
C = 12 [16, 16] cm
D = 28 [28, 32] cm
E = 3 cm
F = 11.5 cm
G = 35 [35, 39] cm
H = 30 [30, 32] cm
I = 40 [44, 48] cm
J = 48 [48, 54] cm

The Zandra Rhodes Collection by brother



THE ZANDRA RHODES COLLECTION BY BROTHER

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Knitting beads give a whole new, and very attractive, dimension to machine knits. The 30 designs in this book show just how versatile they are. It takes simple shaped, easy-to-knit sweaters and decorates them with motifs, all over designs and as highlights on both lacy and cable knits. There are instructions for the sweaters plus full details of the bead knitting techniques. The patterns are illustrated with colour photographs, and are complete with easy to read instructions and clear pattern piece diagrams.



THE ART OF MOTIF KNITTING AND 24 STITCH DESIGN

By Kathleen Kinder

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Everything you need to know about motif knitting from a well-known expert. Kathleen Kinder takes the reader clearly through all the stages of designing and knitting their own motifs: ideas for choosing a subject, transferring it onto a punchcard, repeat patterns, positioning on a garment, background design, colours and colour changing. Plus 90 original patterns featuring a wide range of designs from ballerinas to badgers, acorns to dolphins – each showing a photograph of the knitted fabric and appropriate punchcard.



ELEGANT MACHINE KNITS

By Valerie Carter

£7.95

A whole wardrobe of machine knits at your fingertips. There are 30 patterns for dresses and suits for every season of the year – stylish swirly-skirted summer suits, cosy coats for winter, sophisticated evening wear and elegantly casual clothes for daytime – they're all here. The book includes an introduction on special techniques used, full colour photographs of all the patterns (suitable for leading brands of punchcard machines) and each pattern is illustrated with a black and white photograph, sized pattern piece diagrams, punchcards where appropriate and full, clear instructions.



THE PAT COOK COLLECTION FOR DUO 80 MACHINES

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Sweaters (for him and her), coats, suits and dresses – this book contains 13 patterns for colourful, eye-catching clothes. The sweaters range from 'hobby' ones – snooker and photography – flowered and textured feminine designs, casual and sophisticated suits and dresses through to a truly stunning 'unicorn' full-length coat. Each of the patterns are photographed in colour and there's a pull-out section of graphs and punchcards to supplement the instructions.

MACHINE KNITTING

Monthly

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	Knitting with Beads @ £3.99	
	Motif Knitting @ £6.95	
	Elegant Knits @ £7.95	
	Pat Cook Duo 80 @ £3.95	

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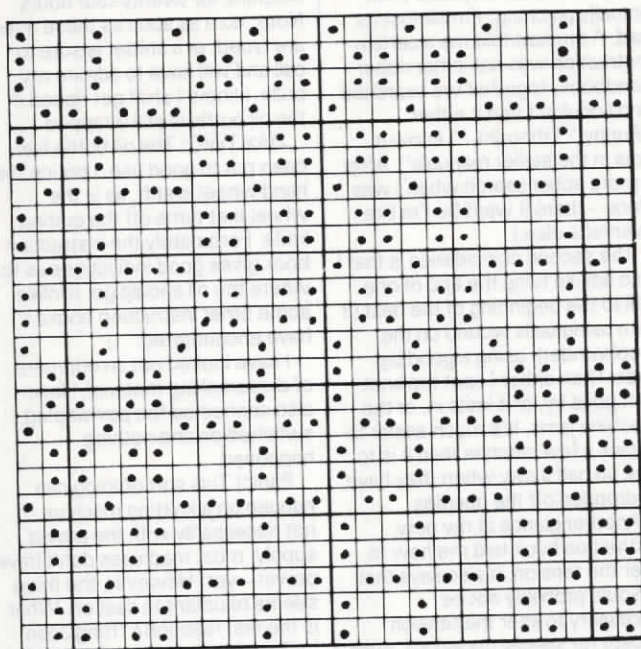
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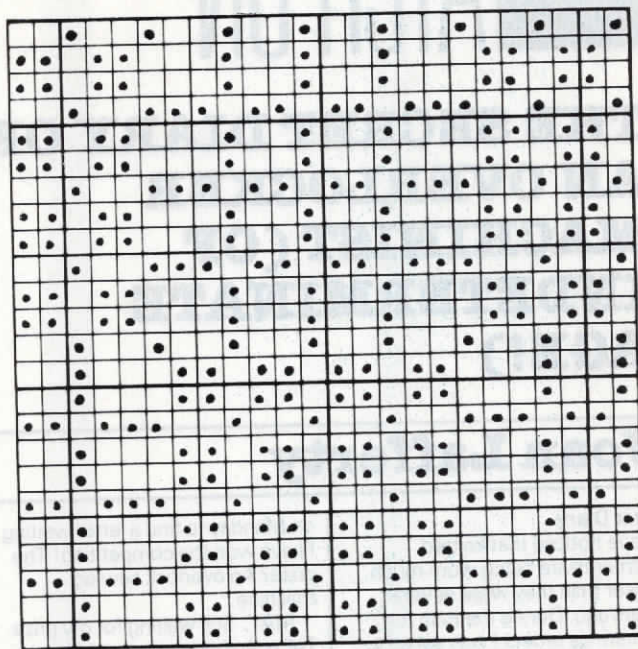
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LATCH ON

THE SECRET DIARY OF AN OVERLOCKER MACHINIST (OF INDETERMINATE AGE!)

Joan Lafferty

Dear Diary

I have noticed that knitted garments are being worn much looser than they were several years ago. During the rush for Christmas orders I was asked to make a size thirty-six inch sweater with drop shoulders. Naturally I made it forty-two. Mary Weaver in her latest book "Easy Fair Isle for the Brother ribber" suggests six inches ease, instead of the older two inches. I am in good company!

However, the lady in question decreed that the finished garment was too big. Neither my colleagues nor I like the colour. We don't care much for the motif either! So the only answer was to unpick the thing and re-knit it, or lop something off the sides. My friend with an overlock machine was sympathetic, but she, too, was inundated with Christmas orders. Should I buy an overlock machine? Not just now; it would take practice to use and time is the one thing I have little of. (Note: I unpicked, steamed and re-knitted the yarn. It was still not to my customer's liking. Have given her the money back and will write the whole episode down to experience.) However, the idea of an overlock machine is still in the back of my mind. Reminder: Count the pennies after Christmas.

MARCH: Have got the 'flu. Have had a few days in bed, now up and around and feeling bored. Instruct husband to buy a handful of craft magazines. Feet up on the settee - now I have time to read them right through. Even time to enter a competition. (Not in M.K.M. I'm not allowed to enter these, unfortunately!) To enter the competition I have to unscramble anagrams of the various names of knitting yarns - not as easy as it would appear. Send off coupon and forget all about it.

APRIL: 'Flu has been lingering but a weekend visiting the bulb fields in Holland dispels the last of the germs. Arrive home midnight

on Monday to find a letter waiting. I have won the competition! The prize? An overlock sewing machine.

MAY: Still waiting for my prize. Tell everybody who might be slightly interested of my good luck. Fortunate to meet Pam Turbett at the Knitting Club. She gave me one or two useful tips about overlocking. The one most to my liking was not to try to use the cutting blade until I was experienced at the actual sewing. Also not to try using it on knitted material until fully experienced with "shop bought" stuff.

Chatted to the friendly local sewing machine dealer. A good tip from him. He told me not to unthread the machine, but to tie the second colour cotton on to the first. This sounds a bit daft. After all, I can thread up my knitting machine in two seconds flat and only need a little longer with the sewing machine. I understood what he meant when I got my new acquisition. Talk about a maze! Indeed the instruction book said the same thing about knotting the thread. How can I get a knot through the eye of a sewing machine needle? However, it's not like that. What they meant was not to let the cotton get loose from the "Hampton Court Maze". The knot is cut off just before the actual eye of the needle, which is then threaded in the usual way.

I know I am unusual for a woman. I actually read the instructions **before** I attempt to use any machinery. Having taken one scared look at the four spools of thread, the assorted wires and tension discs, have retired to read the instruction. (I am not heartened by reading "Printed in Japan" inside the back cover.) (Knitters will know what I mean. . .)

What has all this got to do with machine knitting? It strikes me there are a lot of parallels to be drawn. I **know** new knitters do not read their instruction books. They come to class and tell me

their book does not tell them something-or-other, when I know full well it does! (My halo's not actually pinching; I'm almost as bad. A student told me a certain instruction was not in her ribber handbook; together we searched and I couldn't find it either.

"Funny," I thought, "I know it was in the earlier manuals". After a more sober search when I was alone - there it was! So I'm like everyone else.)

The second coincidence is that I also advise tying the end of one ball to the beginning of the next (if I am using balls wound on the wool winder), using a good big knot. Then either I spot the knot as it goes by, or it knits in, or the machine jams. It's much easier to unpick a few stitches than it is to pick up half a row when they have all dropped off the needles.

Another glance at my new instruction book told me how to alter the tension. It also says that it would probably not be necessary to alter the tension except for special occasions, such as very thick or very thin material. This also rings a bell. In fact the tension discs look very similar to the ones at the top of the yarn mast on my Jones+Brother machine(s). They both have little arrows which indicate medium pressure. How often have I suggested to beginners that it is better to keep these tension discs in the middle position unless very thick or very thin yarn is being used. Fiddling with tension discs makes only miniscule difference to the tensions achieved with our old friend four-ply acrylic in my experience.

Already this new craft was making sense. I was lucky that the supplier had given me four spools of the correct thread and had kindly threaded them up for me. With any luck I may never have to negotiate "Hampton Court Maze" for myself!

DAY ONE: I must get to grips with my new "toy". A bit hesitant to connect up with the power supply and "have a go". Very conscious that there is a wicked-looking blade to chop off excess material. If I do something wrong I might chop off anything-but-excess fingers! Knitting machines, I tell myself proudly, do not have these dangers. Although, come to think of it, if one is careless the hooks on the needles sometimes leap up and bite the hand that is feeding in the yarn. I must treat my cutting blade with the respect that I give to the needle hooks.

Undoing the "tool box", I have found another point of similarity. There is the oil bottle, neatly sealed in its little plastic bag. Often and often have I asked "Have you oiled your machine?". Often and often the answer is "no". "Have you even taken the oil out of the plastic bag?" I ask. Again the answer is "no". I must

confess I haven't done this yet, but after all I've only had the machine for twenty-four hours. Note: do it as soon as these notes are typed, or a knitter is sure to call and will have to admire my prize. I know I shall get ribbed if the oil bottle is still wrapped.

DAY TWO: The oil bottle has been put to good use. I notice the hand wheel is stiff, as is the wheel that turns off the cutting knife. Fortunately the instruction book gives good indications as to where the oil should go. (Unlike some other instruction books I have encountered. . .)

I have looked out an oddment of dressmaking material. Have also connected the power plug, switched on and nothing happened.

Panic! This sort of thing can happen on a knitting machine - not necessarily with the power supply, most machines don't have power - yet! However, the thing seems reluctant to cast on. What is the first reaction? "Ring Joan Lafferty" is the bright idea some knitters have. Haven't rung Pam Turbett - tried a few tests myself. My hesitant hand had not pushed the plug home properly! The first tentative touch with my foot made me leap about six feet in the air! The thing set off at about fifty miles an hour! First lesson - go easy on the accelerator. This overlocker goes much faster than my ordinary sewing machine and about ten times faster than the electric motor I had for some years on my knitting machine - until it died of overwork. Just as with knitting, I must learn to take things slowly, after all, I'm only a beginner.

DAY THREE: I have done an overlock seam on my odd bit of material - no, two seams; one without the cutting blade and one with it. On my firm skirt-type material it works beautifully. So I must do something "useful". I cannot bear lots of bits of practice material, after all, I'm always going on at new knitters to plunge in and make something, however amateurish. There is some lace that has been detaching itself from the lower edge of an underslip. This will do! Silly of me to attempt something so slippery for my first try. I'm always preaching that silk yarn does not knit so easily as four-ply acrylic for a beginner and there I go doing the same sort of thing myself. However, it has proved good practice in the control of the foot pedal and in feeding the material under the foot.

DAY FOUR: Pam Turbett told me she was surprised to find that one cannot turn a right-angle on the overlocker. It's so simple on the ordinary machine; just leave the needle in the work, lift the foot and round it goes. On the overlocker one has to sew right off the material until there is a length of chain stitch, then

replace the material in the correct direction. I must work out, sometime, how to deal with the length of chain My idea was to use the overlocker when doing a cut and sew neckline. Unless I am doing an absolutely plain sweater, I cut and sew all my round necks.

I have an idea that the overlocker won't sew easily round a curve, since it won't go round a right-angle. Maybe I'm wrong - time will tell. I have made myself a template for the neck curve. The back neck is about six inches long, give or take a little. The depth is three to three-and-a-half inches as required. In practice, I seldom use my template. Having marked my three inch depth, I can put pins in a semi-circle by "eye". (This facility annoys my husband no end when we are cutting wallpaper. I can cut a straight line; he needs to measure it out with a ruler!) My ordinary machine has a hinged foot that will sew easily over pins. The overlocker does not seem as if it will do this. So if I am to use my new "toy" I shall have to mark with a Pickaby pen, which will wash out after use. I can visualise having to cut inside my marked line to straighten the work. Will an overlocked seam done in this way pucker the work? I have found an ordinary zig zag stitch does this, which is why I use a long, straight stitch. Another

thought has struck me. The spools so kindly supplied are all white. This will do nicely for light garments, but will the stitches show through on dark ones? These spools are not particularly cheap when you have to buy them in fours. With all the coloured yarns I use, I can see spools of thread taking up nearly as much space as cones in my cupboard. I was just dozing off to sleep one night when a possible answer came to me. I have lots of coloured crayons meant for colouring patterns on knitwear. Would these colour my light thread? This thought sent me off to sleep nicely. I must get out my crayons and see how they do.

Footnote: I shall have to do a lot of practice before I master this new craft. Pam Turbett tells me she is first and foremost a dressmaker, using knitted material made by others for her work. I am a knitter first and second! So I can assure Pam I shall be no competition in her dressmaking field. On the other hand, should she wish to learn machine knitting, I will be most happy to give her a few free lessons.



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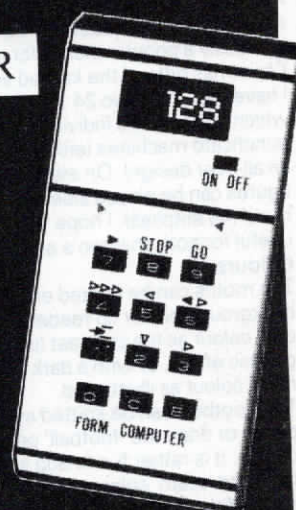
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RIS BISHOP SPECIAL

My topic for this last issue of 1989 is one I have received many requests for during the year, and is obviously a popular theme for prospective Christmas gifts of the knitted variety! I have designed two 24 stitch 'footballer' motifs, which can be used individually on 24 stitch punchcard machines (either as single motifs or as an all-over design). On electronic machines, the figures can be placed side by side for a real 'action' motif (48 stitches). I hope you will find these motifs useful for both children's and adult garments.

Colours:

The motifs can be knitted either with white or a pale background colour (in feeder 1) and black or other dark colour as the contrast (in feeder 2), for a true graphic effect, or with a dark background and light motif colour as illustrated.

The 'football' can be knitted as a single motif (just punch or draw the 'football' only), or as a border design. It is rather fun to add stripes of your favourite 'team' colour on the welts, or for plain areas of the garment.

Illustration A - shows the electronic motif used on the sweater front, with contrast colour raglan sleeves.

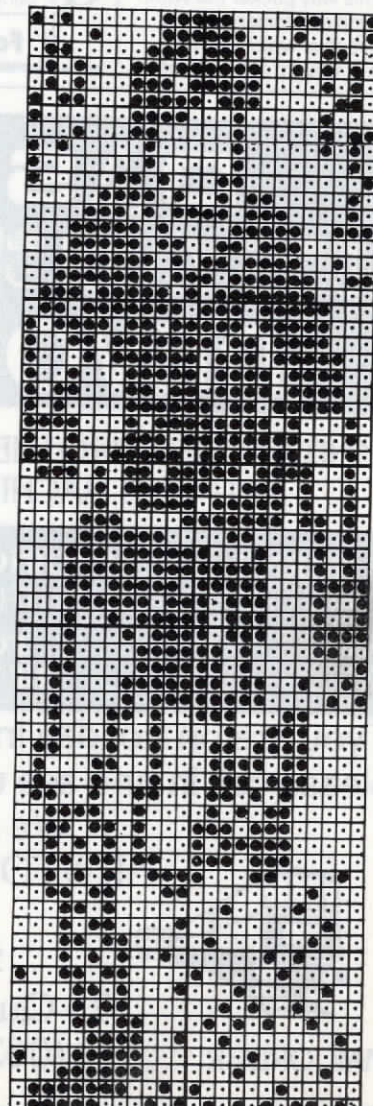
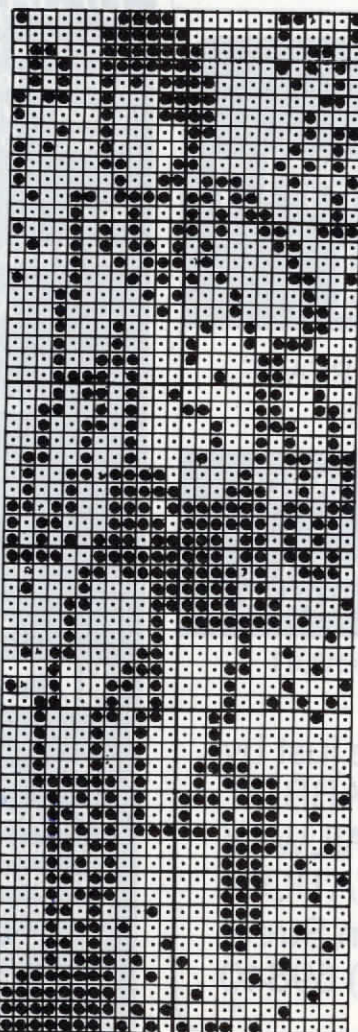
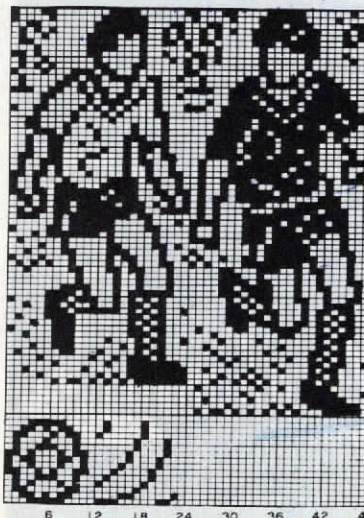
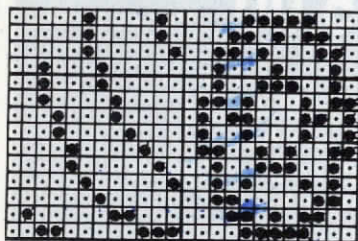
Illustration B - can be knitted on punchcard or electronic machines, by simply knitting the front in two 'halves', knitting a single motif and plain area of contrast colour, alternately.

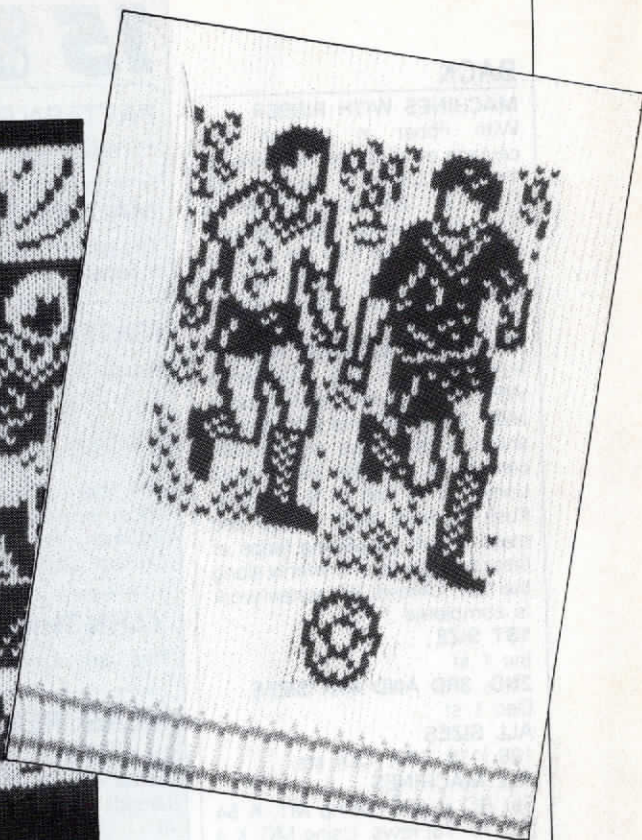
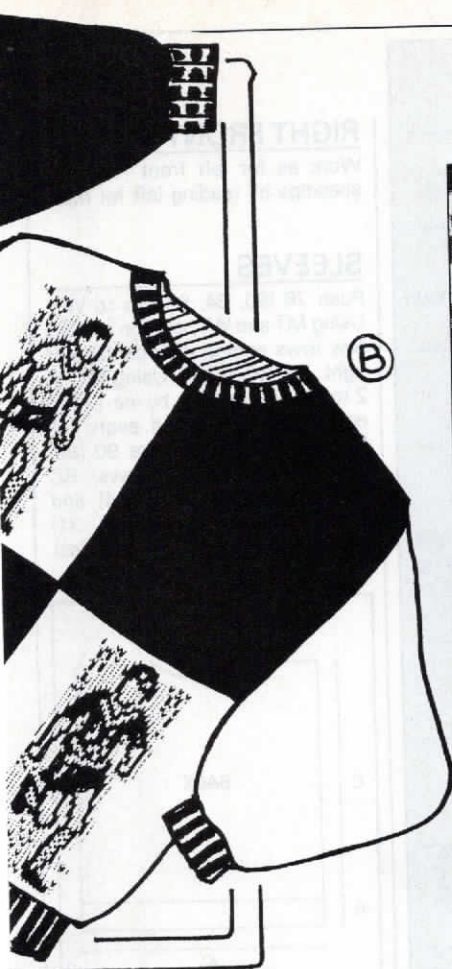
Illustration C - can again be knitted on punchcard or electronic machines, using alternate borders of footballs and footballers.

I would like to take this opportunity of thanking readers for their warm response to my designs over the past year and to send my best wishes for the Christmas Season.



Jris Bishop /.





KIDS

FAIR-ISLE BOOK *£2.95

More than 20 designs illustrated in colour (and black and white) PLUS a basic sweater pattern for all ages from babies to teenagers – for 24 st punchcard and electronic machines.

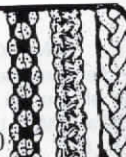
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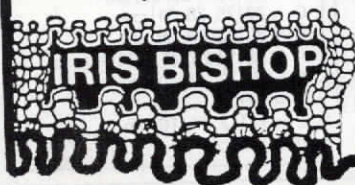
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BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using C, cast on 108 [118, 124, 130] sts in 1x1 rib. * K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 20 rows. Transfer sts for st st *

MACHINES WITHOUT RIBBER

Push 107 [119, 125, 131] Ns to WP. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and C, K 41 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in C evenly along the row. Unravel WY when work is completed *

1ST SIZE

Inc 1 st.

2ND, 3RD AND 4TH SIZES

Dec 1 st.

ALL SIZES

108 [118, 124, 130] sts.

ALL MACHINES

Set RC at 000. Using MT, K 54 [62, 70, 78] rows. Using MC, K 4 rows. Using C, K 2 rows. Using MC, K 4 rows. Using C, K 2 rows. Using MC, K 78 [86, 96, 104] rows.

SHAPE NECK

Using a length of MC, cast off centre 38 sts. Push 35 [40, 43, 46] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 5 sts at beg of next row. K 2 rows. Cast off rem 30 [35, 38, 41] sts. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

FRONT WELTS AND POCKETS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using C, cast on 62 [66, 70, 74] sts in 1x1 rib. Work as for back from * to *

MACHINES WITHOUT RIBBER

Push 62 [65, 71, 74] Ns to WP. Work as for back from * to *

2ND SIZE

Inc 1 st.

3RD SIZE

Dec 1 st.

ALL SIZES

62 [66, 70, 74] sts.

ALL MACHINES

Using a darning needle, thread the 4th, 11th, 20th, 27th, 36th, 43rd, 52nd and 59th [6th, 13th, 22nd, 29th, 38th, 45th, 54th and 61st; 5th, 12th, 23rd, 30th, 41st, 48th, 59th and 66th; 7th, 14th, 25th, 32nd, 43rd, 50th, 61st and 68th] sts on to a length of WY, leaving sts on Ns. Set RC at 000. Using MT, K 4 [6, 6, 6] rows. Drop marked sts and pick up as for ribbing. Cont in cable patt, K 40 [46, 54, 62] rows. RC shows 44 [52, 60, 68].

15 CHILD'S CARDIGAN WITH CABLE POCKETS

PATTERN RATING

** Fairly easy, for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with or without a ribber.

MATERIALS

Patons Knit 'n' Save 4 ply.

1 [1, 1, 1] x 500g cone in Red (MC).

1 [1, 1, 1] x 500g cone in Jade (C).

8 buttons.

The fibre content of this yarn is 100% Acrylic. For further details about local or mail order stockists, please write to the following address - Patons and Baldwins Ltd., PO Box 46, Darlington, Co. Durham DL1 1YQ.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit chest 61 [66, 71, 76] cm, 24 [26, 28, 30] in.

Actual size 71 [77, 81, 85] cm, 28 [30¼, 32, 33½] in.

Length to shoulder 38.5 [42.5, 46.5, 50.5] cm, 15¼ [16¾, 18¾, 20] in.

Sleeve seam 26.5 [29.5, 32.5, 35.5] cm, 10½ [11½, 12¾, 14] in.

Instructions are written for the smallest size. Larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 43 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

CABLE PATTERN

Cables are worked over 6 sts between ribbed sts and counting from the left these sts are numbered 1 to 6.

CABLE PANELS

* Cross sts 1, 2 and 3 in front of sts 4, 5 and 6. K 9 [8, 8, 8] rows. Drop marked sts and pick up as for ribbing. Rep from * 3 [4, 5, 6] times more. Cross sts 1, 2 and 3 in front of sts 4, 5 and 6. K 4 [6, 6, 6] rows. Drop marked sts and pick up as for ribbing.

MACHINES WITH RIBBER

With ribber in position, set machine for 1x1 rib. Transfer alt sts to ribber for 1x1 rib. Set RC at 000. Using MT-4/MT-4, K 5 rows. Make a buttonhole over centre 4 Ns. K 5 rows. Transfer sts to main bed. Cast off.

MACHINES WITHOUT RIBBER

Using WY, K a few rows in st st and release from machine. Push 54 [58, 62, 66] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and C, K 5 rows. Make a buttonhole over centre 4 Ns. K 11 rows. Make a buttonhole over same Ns as before, K 5 rows. Make a hem by placing loops of first row worked in C on to corresponding

Ns. K 1 row. With P side facing, replace sts of pocket below WY on to Ns dec 8 sts evenly. Unravel WY. Using MT, K 1 row. Cast off.

LEFT FRONT

With carriage at right and using MC, cast on 54 [58, 62, 66] sts by hand. Set RC at 000. Using MT, K 58 [66, 74, 82] rows. Using C, K 2 rows. Using MC, K 4 rows. Using C, K 2 rows. Using MC, K 56 [64, 74, 82] rows.

SHAPE NECK

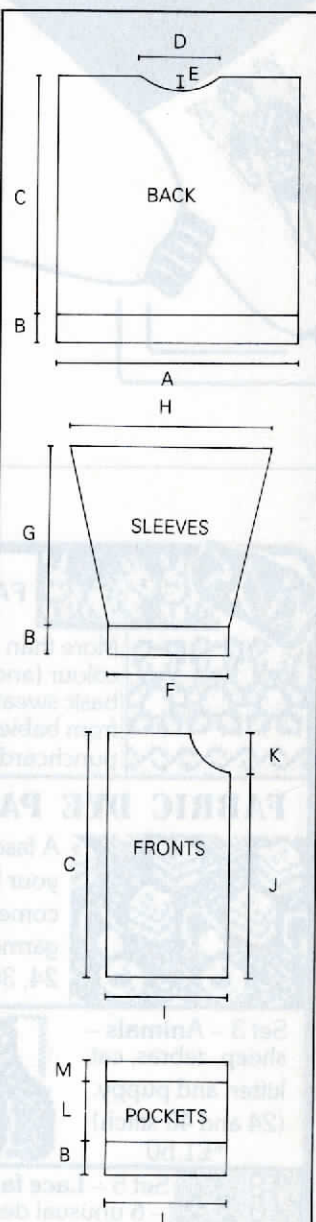
Cast off 10 sts at beg of next row, K 1 row. Cast off 4 sts at beg of next and foll alt row, K 1 row. Dec 1 st at beg of next and every foll alt row until 30 [35, 38, 41] sts rem. K 9 [11, 9, 7] rows. Cast off.

RIGHT FRONT

Work as for left front reversing shapings by reading left for right.

SLEEVES

Push 76 [80, 84, 88] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 2 rows. Shape sides by inc 1 st at each end of next and every foll 13th row until there are 90 [96, 102, 108] sts. K 14 rows. RC shows 95 [108, 121, 134] and work measures 22 [25, 28, 31] cm, 8¾ [9¾, 11, 12¼] in. Cast off.



A	= 36 [39, 41, 43] cm
B	= 4.5 cm
C	= 34 [38, 42, 46] cm
D	= 16 cm
E	= 1 cm
F	= 25 [26.5, 28, 29] cm
G	= 22 [25, 28, 31] cm
H	= 30 [32, 34, 36] cm
I	= 18 [19.25, 20.5, 21.75] cm
J	= 28 [32, 36, 40] cm
K	= 6 cm
L	= 10 [12, 14, 16] cm
M	= 2.25 cm



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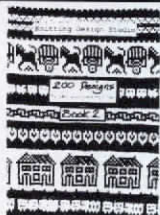
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CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 56 [58, 60, 62] sts in 1x1 rib. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 56 [59, 59, 62] Ns to WP. Work as for back from * to * using MC instead of C.

ALL MACHINES

With P side facing, replace 76 [80, 84, 88] sts from lower edge of sleeve on to Ns gathering evenly. Using MT, K 1 row. Cast off loosely.

NECKBAND

Join shoulder seams.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 124 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 13 rows. Using MT+2/MT+2, K 1 row. Using MT-4/MT-4, K 14 rows. Transfer sts for st st. K 1 row.

MACHINES WITHOUT RIBBER

Push 125 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MC, K 7 rows. Using MT-2, K 13 rows. Using MT-1, K 7 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. K 1 row.

ALL MACHINES

With P side facing, pick up sts around neck edge and place on to Ns. Using MT+4, K 1 row. Cast off.

BUTTONHOLE BAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 13 sts in 1x1 rib. K 3 tubular rows.

Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 4 rows. * Make a buttonhole over centre 3 sts. K 23 [26, 29, 32] rows; rep from * 4 times more. Make another buttonhole over same sts as before. K 4 rows. RC shows 123 [138, 153, 168]. Transfer sts to main bed. Cast off.

MACHINES WITHOUT RIBBER

Using MC, cast on 15 sts by hand. Set RC at 000. Using MT-1, K 3 [4, 4, 5] rows. * Counting from both edges, make buttonholes over sts 4, 5 and 6. K 27 [30, 33, 36] rows; rep from * 4 times more. Make buttonholes over same sts as before. K 4 [4, 5, 5] rows. RC shows 142 [158, 174, 190]. Cast off.

BUTTON BAND

Work as for buttonhole band omitting buttonholes.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Pin front welts and pockets to fronts and join lower edge of front to top of welt. Set in sleeves matching centre to shoulder seam. Join side and sleeve seams, taking side edge of pocket into seam.

MACHINES WITH RIBBER

Fold neckband in half to inside and catch down. Sew bands into position with buttonholes on right front for girl or left front for boy; taking pockets into seams.

MACHINES WITHOUT RIBBER

Fold bands in half lengthways and sew into position with buttonholes on right front for girl or left front for boy, taking pockets into seams. Neaten open ends.

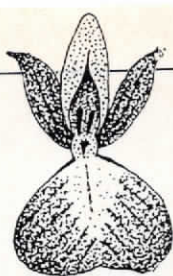
ALL MACHINES

Finish buttonholes. Sew on buttons.



"Yes, I have lost weight – how did you know?"

Orchids



Catherine Wood

MEDALLION

This month's pattern has been designed with winter coats and jackets in mind. It looks great on the back of a teenager's "bomber-style" jacket or using a combination of whole and part motifs on a coat.

Knit using the following method:-

KEY

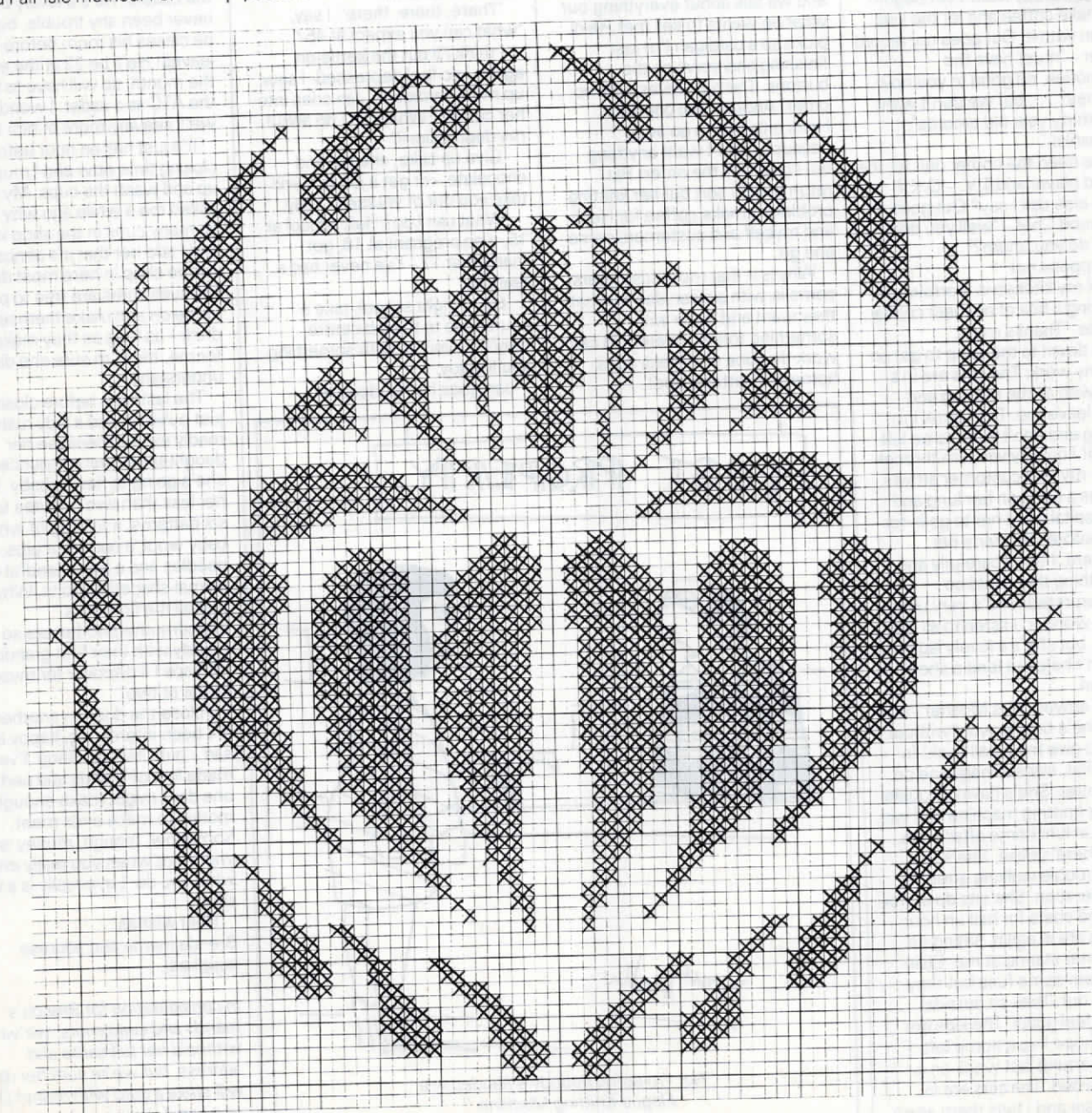
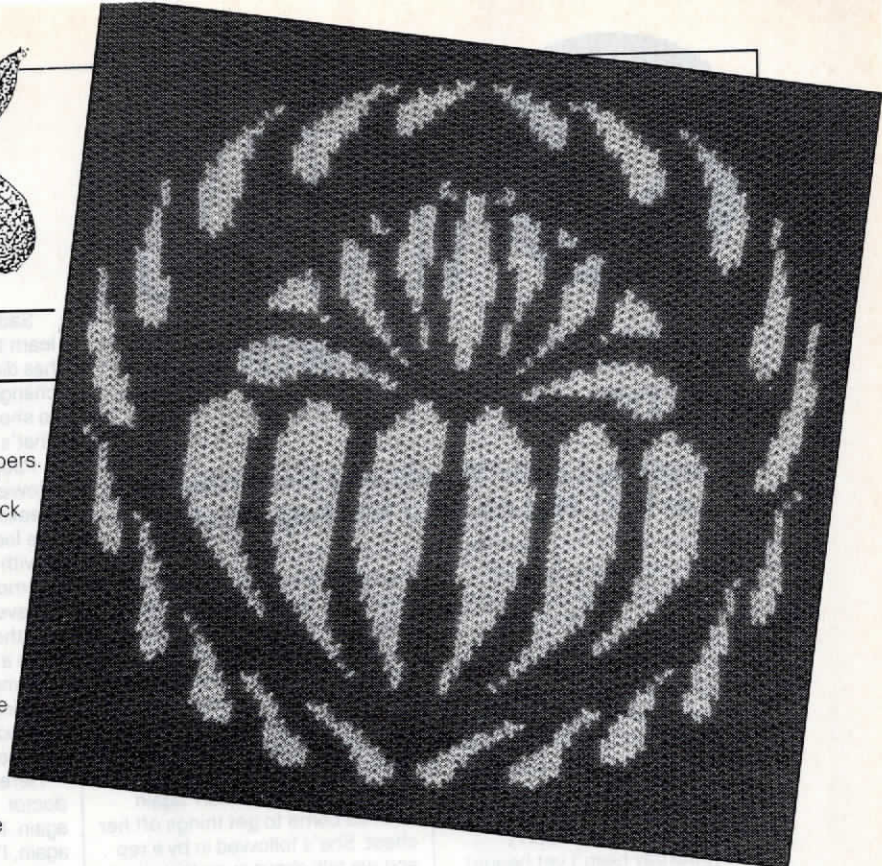
- ☒ = Pushers in work
- ☐ = Pushers at rest

Set the machine according to your required Fair Isle method. For

example:-
Full needle rib. Orange strippers.
Racking handle down. Front
pushers out of guard rail. Back
pushers out of guard rail or
alternately in work and rest
position.

Locks BX ↔
BX ←

Starting at the bottom of the
pattern, select the pushers
according to the key.
Knit 2 rows colour 1.
Knit 2 rows colour 2.
Repeat for every row of the
pattern.



OVER TO YOU

LOVE IS . . . A WOOL SHOP

'Laughing Lamb' Wools and Haberdashery . . . or is it? Not on your knitting pins!

Today is the day my daughter moves into her own house. It's 8.15 am and I'm cleaning my teeth, but have been up for two hours. In comes son-in-law – just swapping 'fridges over, OK? There's a small 'fridge left at the new house and my son-in-law's father would like it, the kids want my big 'fridge-freezer and I'll have the in-law's small 'fridge-freezer. Are you still with me? Don't worry, the day hasn't yet begun!

I make coffee and let the kids get on with it. Out goes my record player – 'must have the earphones, no good to you now, are they? . . . but we don't want your thirty year old records'.

'Thanks.'

'We need the corner unit for the record player and T.V. – O.K.?' What else can I say? Out goes my Kenwood Chef – 'well you don't use it do you, mum?'

I suppose not.

Half my kitchen is 'borrowed' including a box of my best crystal glasses. 'Thanks mum.'

I go down to the shop to get on with my work. The cats are in a panic with all the moving and won't leave me. They think I'm moving and don't want to be left behind! I quickly vacuum through before my first customer arrives. She has a lump on her lung and the hospital want her to go in for tests before she starts her treatment. I tread carefully and say nothing that could be misinterpreted. She's very upset, and no wonder. I listen to all the details, but she's a lovely lady and you can't help but lend a shoulder to cry on.

Next arrives 'Mrs Moaner', and today she's buying wool without trying to give me a ball back! In rushes Pat, slaps a magazine on the counter. She's having trouble with her knitting machine and will see me at lunchtime after work.

Now here's Elsie. She's still having trouble walking after her knee operation. She sits down for a rest and chats for half an hour. The cats are in again, sitting on the counter staring at me. Elsie gives them some fuss but they must go out. They sit outside crying. I feel guilty. The kids are off, I do hope I've a home left. I spent a fortune last week on a new pine bed. The cats are in again. Elsie and I fuss them again

to calm them down before I throw them out. Elsie works very hard for me as an out-knitter, I can trust her to do things properly. We enjoy her chats but she has to leave early this morning because an old friend has died.

In comes Heidi with a face as long as a yard stick. She's in a mood with her 'old man' again and has come to get things off her chest. She's followed in by a rep and we talk about everything but what he wants to sell me! Heidi picks up a cardigan I'm just finishing and sews on the buttons. The rep leaves with no order! Another rep comes in. Heidi tells him to go away because I don't want anything . . . but I give him the order! Pat returns and I sort out her knitting problem. I make coffee for Heidi and myself and customers come and go.

Why is it that most customers come in with a clear idea of what they want and leave with something totally different? I can't work that one out! Heidi goes home in a better mood!

Sad news comes in next when I learn that one of my customers has died, but I've quickly to change mood as another follows to show off her six-day old baby. That's the way it goes!

Paula bounces in next. She's allowed out of hospital for three weeks. Her wig looks great and she looks great though she's very ill with Leukaemia and having chemotherapy. You'd never believe it to see her. She gives me and the other customers in the shop a full up-date on her treatment. It sounds awful but it's working and she's happy and relaxed about it. She's so brave and we do all wish her well.

Here's Jan, straight from the doctor. 'She says it's my age, again. If I hear that from a doctor again, I'll scream.'

'There, there, there', I say, 'what can you expect at 45?'

I think I'll put the kettle on again, I do feel depressed. I sew up more cardigans. Jan cries into her coffee. 'What can I do about my depression?'

'Give up cake, cheese and chocolate – or get a job that will take you out of yourself'. I say.

'What can I do? I left school at 15, was pregnant at 16, got married at 17 – I've never had a real job.'

'Go to night school, take a course, go to the job centre, they'll fix you up with something you'll enjoy.'

Jan goes home, deep in

thought about something other than illness. She forgot to buy her wool, but she'll be back tomorrow. More customers come and go and so does lunchtime. I haven't eaten yet and already it's the middle of the afternoon. I decide to get on with knitting. In the heat of this summer, I somehow manage to machine knit two cardigans but all the time I'm wishing I could be out sunbathing. However, I've work to do!

The gossip continues throughout the afternoon but it's relatively quiet! My son comes home from work but it's 'hello and goodbye' because he's off to camp then on to mountain gliding. He's in the ATC and goes off somewhere every weekend with the cadets. He's a lovely boy, never been any trouble, but I hope he cleans his room before he leaves! He'll be 22 at the end of the month, so will have to leave the ATC as a cadet. I wonder if we'll see any more of him then?

It's just half an hour before closing time now and I must tidy up and wash the cups. My mum asked me a while ago why I had so many cups in the shop kitchen and I told her that it's almost like a coffee shop in here most days. My customers are free to put the kettle on and make themselves a drink – as long as they make one for me, too! I'm sure she didn't understand!

The last train before closing has just pulled in and a lady rushes in, madly excited because her daughter has just announced that she's going to have a baby. It took her less than two minutes to buy six patterns, a full bag of white baby wool, a packet of bibs, new needles and a large handful of animal-shaped buttons. Why is it that all the first-time 'grandmothers-to-be' are so broody with their first grandchild? Perhaps I'll discover for myself in a year or two!

I close the door on another day. It's been interesting, happy and sad – but I love my shop. I've made lots of friends and perhaps one day I might make enough money to make ends meet. Somehow, though, money isn't important when you really enjoy what you do. Love really is a wool shop.

Best wishes
Brenda (name and address supplied).

In consideration for Brenda's friends and customers, we've withheld her full name and address, but we're sure her day will strike a cord with many! Drop us a line if you've an interesting machine knitting day to reveal!



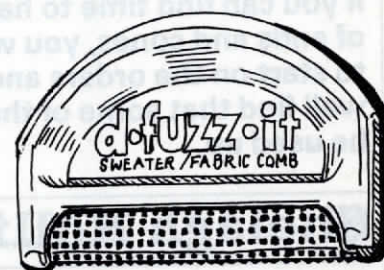
"No, I'm sorry, nobody's handed in a Hague Knitting Machine."

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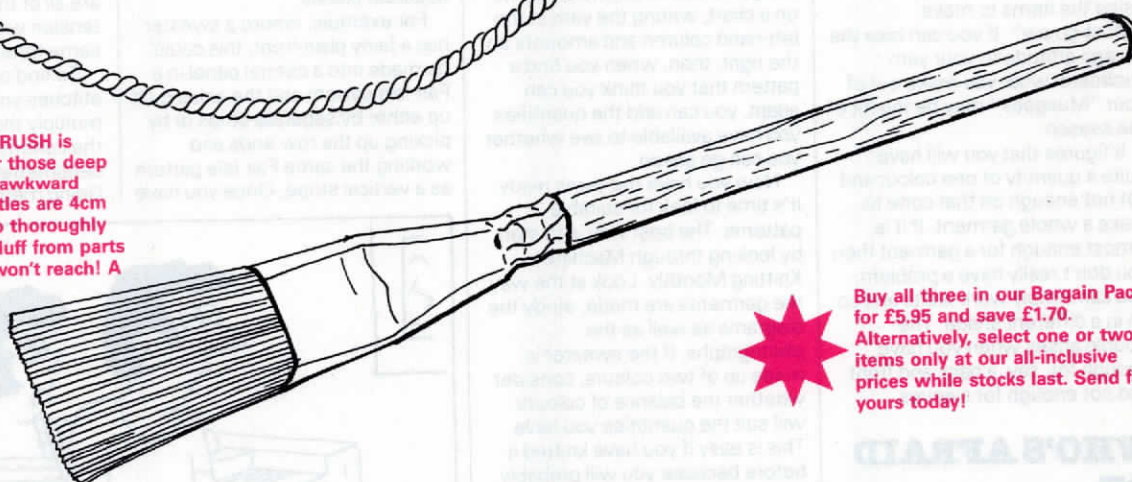
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TALKING POINT

USING UP THE LEFTOVERS

Although Spring is generally the time for cleaning and clearing out all the unwanted bits and pieces, this time of year is not a bad one either. You probably have a list of items that you want to make before Christmas and if you can find time to have a good clear out of ends and cones, you will not only feel free to start on the orders and gifts but you may well find that some of the leftover yarns can be used up.

Shelagh Hollingworth

In our family we have a quaint name for many things, ranging from "Musgo stew" to "Annie's Musgo cardigan". All sorts of things lend themselves to the "Musgoes" and if you haven't guessed what it is yet I'll tell you. The name is not original and comes from someone looking into their refrigerator and saying "This must go and that must go" and using the items to make "Must-go pie". If you can take the Musgo attitude to your yarn cupboard, what you make out of your "Musgoes" may be the hit of the season.

It figures that you will have quite a quantity of one colour and yet not enough on that cone to make a whole garment. If it is almost enough for a garment then you don't really have a problem, you can simply work welts and so on in a different shade. The trouble arises when you have enough for, say, a back and front and not enough for sleeves.

WHO'S AFRAID OF ARITHMETIC?

In these days of calculators the answer should be, nobody. To make an interesting garment from leftover yarns can require some arithmetic but it's only very basic and is worth the effort and certainly makes a change from stripes.

The first part means weighing the yarn. Make sure that you are going to be mixing yarns of the same thickness, otherwise you are giving yourself quantity problems. At the same time it is as well to make sure that the colours are fast and will either all wash together or are all

dry-cleanable. This cannot be stressed enough, it is so disappointing to work at a garment and then find it is ruined in washing or cleaning. When you have weighed the cone with the yarn, weigh an empty cone as well then subtract the weight of the empty cone from the full one to obtain just the yarn amount. It is a good idea to list the amounts on a chart, writing the yarn in the left-hand column and amounts on the right, then, when you find a pattern that you think you can adapt, you can add the quantities you have available to see whether you can go ahead.

Now you have the yarns ready, it's time to look for suitable patterns. The best way is to start by looking through *Machine Knitting Monthly*. Look at the way the garments are made, study the diagrams as well as the photographs. If the sweater is made up of two colours, consider whether the balance of colours will suit the quantities you have. This is easy if you have knitted it before because you will probably remember just how much of each cone was used. If it is a garment you haven't made before, you must try and judge just how each colour has been allowed for. On a Fair Isle sweater the amounts could be almost half and half of each colour but some require a large quantity of background colour and only a little for the contrast. Possibly the best way to decide on this is to half close your eyes and look at the photographs. If the colours seem to merge together then the amounts are probably about equal. If the background colour seems to be prominent, then more of the main colour must have been used than of the contrast.

While you are selecting the colours in this way, look to see whether you have a third colour you can add if necessary. When you are colour changing to make a garment with strips of pattern it is no more trouble to change to two contrasts than one contrast and that way you can be certain that you'll have enough yarn to finish. Whichever way you choose to work the yarns in, the best way to tell if you'll have enough to finish is to make the back and one sleeve first – you are going to need almost twice as much as these two pieces, altogether.

BREAKING AWAY

So far we haven't been very adventurous have we? This kind of adaptation may be second nature to you. The excitement comes when you decide to break out of the mould and make use of the leftover yarns in a totally original way. Looking through the magazine at the photographs and diagrams may cause you to realise that some of the finished garments could be made by working parts of the whole as separate pieces.

For example, where a sweater has a fairly plain front, this could be made into a central panel in a Fair Isle pattern and the sides built up either by separate strips or by picking up the row ends and working the same Fair Isle pattern as a vertical stripe. Once you have

this notion of making a garment up with small sections you can use up parts of leftover cones in all sorts of ways. That, in a way, is where the arithmetic comes in.

A very simple sweater shape consists of a straight up and down front and back and straight sleeves. There are no rules that say you must knit these pieces just as they appear, that is, in a straight piece. One of the very attractive styles during the past few years has been the "sampler" sweater. This is a top that, although it is made up of straight sections, has a multitude of different patterns worked into it. In theory you could make up a jumper of this style by using up your old swatches and samples but for our purposes it is better to "design" it from the outset.

You will need a layout drawing of the finished sweater shape with the dimensions carefully marked. Outline the shapes of the pieces you intend to make and these can be any size, so long as they fit in like a jigsaw puzzle and are either square or rectangular to save complications. This is one of the times you'll be pleased that you have chosen to use yarns that are all of the same thickness, the tension will be practically the same throughout.

To find out the number of stitches you need for each piece, multiply the number of stitches to the centimetre by the number of centimetres in width of the piece. Going metric may have seemed a



headache to some readers but it certainly made this type of calculation a whole lot easier than imperial measure. For example, if the piece you want to knit is 15 cm wide and the tension is 29 sts to 10 cm wide, the sum will be $15 \times 2.9 = 43.5$ sts. You will not want a half stitch so you can either add or take this away. However, do remember that you will need at least one stitch at each end of the piece to disappear into the seams so, instead of 43.5 sts, perhaps casting on 45 sts might be best. The only time you will need to juggle with the number of stitches is if you want some of the sections to be in slip stitch patterns since these tensions are frequently different from stocking stitch or Fair Isle.

It helps with this type of pattern to label the sections on your layout and to label each piece as it is made. Place the finished sections together as you go to make sure that the patterns and colours go well together. You may also find that you can put some of the shapes at right angles to their partners without altering the outer line and provide new and interesting sequences.

This is a method for making patchwork garments but how you make up the garment can alter it from a homemade "Musgo" design to a sweater that looks as though it was intended to be that way and if you can put the sections together neatly it could look as though it was made all in one piece.

DESIGN, NOT ACCIDENT

There are other ways of being cute with leftover yarns that mean forgetting stripes and patches and involve combining the colours in other ways. One of the cleverest ways of doing this recently was to knit a central panel and then knit batwing shaped sleeves outwards from the centre. This is still a useful idea, after knitting the centre you will be able to judge how much of that colour remains - you will probably take up as much as half the available yarn if you use one colour for the two pieces. If you have equal amounts of two toning colours remaining, you could use those together to make the sleeves, the sleeves on a batwing sweater are often nearly as wide as the body.

If you want to knit stripes for the sleeves this is one place where they look very good and seem to have a slimming effect against the plain centre panel.

A variation on this theme is to

stop the centre panel at the level where you would shape the armholes. Calculate how many stitches you need for the depth of the yoke and sleeve top by multiplying the armhole depth by the tension and multiplying the result by two. For a simple sleeve and yoke, begin at one cuff edge, cast on the number of stitches you have calculated and knit a sleeve length (less the cuff), continue across one shoulder, split for back and front for the neck opening (making a note of the card number first), work the neck pieces, then the second shoulder and a second sleeve piece. The sleeves can be gathered on to separately worked ribbed cuffs.

While you are altering shapes in this way you can introduce any number of colours and textures and they will all look as though they are there by intention and not by accident. If you have only a little of a favourite colour you could add that as a horizontal stripe across the sleeve top then, when the sweater is sewn, it will line up as a vertical stripe to outline the yoke. If you want to make a slimming line you can try knitting a dark colour at the sides of the body, with this stripe as a cast-on continuation of the sleeves.

All these ideas are very simple as you see and scarcely need a pattern, just a diagram of the outline shape. If you are working in separate pieces what will make or break the finished look is the making up. This is the place to use mattress or invisible seam. If you haven't tried it yet this is the time to try because you will be sewing up with the right side of the knitting facing you and you will be able to see just how good the seam is as you go along. Worked correctly the seam is really invisible and therefore, if it is worked exactly between two rows of stitches the join will not show. The true test of mattress seam is to use a totally contrasting colour to sew with, for example, black on white, you might see a shadow of the black yarn but unless you try to drag the two sides apart you will not be able to see the seam. When you can join these pieces as though they are in one continuous line you will have conquered forever the problem of what to do with the leftovers!



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LET'S TRY INTARSIA

Thelma Dawson

SLEEPY OWL

Keeping an eye on the festivities, a delightful owl in seasonal dress is this month's intarsia by Thelma Dawson – a little more complicated than usual, but well worth the effort.

The design was knitted on a standard gauge machine in

Forsell's Shamal, 80% Acrylic, 20% Wool, colour Sky. For the main body of the owl, Thelma used an oddment of tweedy wool which gives a wonderful effect of feathers and fine mohair brushed later, makes the furry trim to the bobble cap. Tinsel thread gives a sparkle to his eye and the picture is completed by a sprinkling of

knit-in bead snowflakes.

Embroider the eyes in black, using long straight stitches for the lashes and chain stitch for the outline.

For a simpler version, leave out the holly and use buttons for the leaves and berries. At other seasons of the year change the colour of the hat to royal or plum, yellow or green and trim the branch with flower buttons. The design is 101 rows long so take this into consideration if knitting

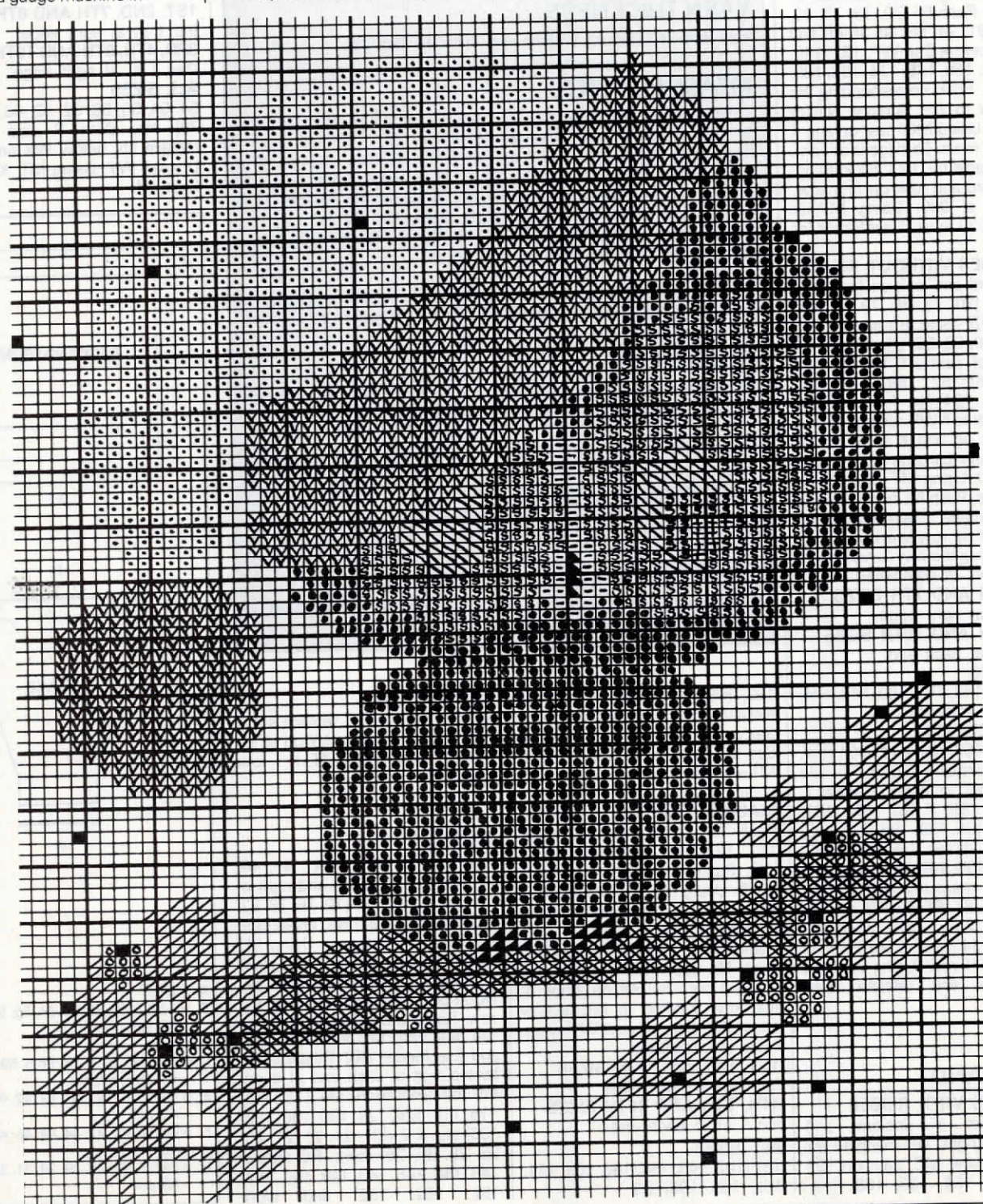
on a chunky machine.

TENSION

28 stitches and 36 rows to 10 cm 4 in measured over stocking stitch (tension dial setting approximately 7).

Key

- V = White Mohair
- 3 = Metallic Blue
- + = Metallic Silver
- \ = Dark Beige
- ▲ = White
- = Light Brown
- S = Beige
- = Tweed
- ▲ = Black
- = Red
- X = Dark Brown
- / = Bottle Green
- = Metallic Red
- = Beads White 24



PATTERN PARADE

For our Pattern Parade this month, Fran Francis has designed this crisp pattern on a trellis theme but it poses a problem. Which to choose – positive or negative – white on black or black on white? Whatever the answer you will be delighted with the light, soft warmth of Forsell's Shamal. A 4-ply of 80% Acrylic, 20% Wool, it is easy to knit and very comfortable to wear.

BACK AND FRONT ALIKE

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 66 [70, 73, 77, 80, 84, 87, 91, 94, 98] Ns at left and right of centre 0 to WP. 132 [140, 146, 154, 160, 168, 174, 182, 188, 196] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Insert card and lock on first row. Set RC at 000. Using MT-6/MT-6, K 30 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Insert card and lock on first row. Push 66 [70, 73, 76, 79, 84, 87, 91, 94, 97] Ns at left and 65 [70, 73, 76, 79, 83, 86, 91, 94, 97] Ns at right of centre 0 to WP. 131 [140, 146, 152, 158, 167, 173, 182, 188, 194] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 55 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. * 1ST, 6TH AND 7TH SIZES Inc 1 st at right edge. 4TH, 5TH AND 10TH SIZES Inc 1 st at each end.

ALL SIZES

132 [140, 146, 154, 160, 168, 174, 182, 188, 196] sts.

ALL MACHINES

Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle patt with MC in feeder 1(A) and C in feeder 2(B). K 187 [187, 191, 191, 195, 195, 199, 199, 203, 203] rows. RC shows 188 [188, 192, 192, 196, 196, 200, 200, 204, 204] and work measures 58 [58, 59, 59, 60, 60, 61, 61, 62, 62] cm, 23 [23, 23½, 23½, 23½, 23½, 24, 24, 24½, 24½] in. Cont in st st and MC. K 1 row. Using WY, K a few rows and release from machine.

NECKBAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 132 [140, 146, 154, 160, 168, 174,

16 HIS 'N' HER SLASH NECK SWEATER

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Forsell's Shamal.

1 [1, 1, 1, 1, 1, 1, 1, 1, 1] x 400g cone in main colour (MC).

1 [1, 1, 1, 1, 1, 1, 1, 1, 1] x 400g cone in contrast colour (C).

The fibre content of Shamal is 80% Acrylic, 20% Wool. For further details about local or mail order stockists, please write to the following address – T Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE8 2SG.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust or chest 82 [87, 92, 97, 102, 107, 112, 117, 122, 127] cm, 32 [34, 36, 38, 40, 42, 44, 46, 48, 50] in.

Actual size 93 [98, 103, 108, 113, 118, 123, 128, 133, 138] cm, 36½ [38½, 40½, 42½, 44½, 46½, 48½, 50½, 52½, 54½] in.

Length to back neck 62 [62, 63, 63, 64, 64, 65, 65, 66, 66] cm, 24½ [24½, 24¾, 24¾, 25¼, 25¼, 25½, 25½, 26, 26] in.

Sleeve seam 47 [47, 47, 47, 47, 48, 48, 48, 48, 48] cm, 18½ [18½, 18½, 18½, 19, 19, 19, 19, 19] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 36 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit.

182, 188, 196] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 22 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 131 [140, 146, 152, 158, 167, 173, 182, 188, 194] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MC, K 35 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

1ST, 6TH AND 7TH SIZES

Inc 1 st at right edge.

4TH, 5TH AND 10TH SIZES

Inc 1 st at each end.

ALL SIZES

132 [140, 146, 154, 160, 168, 174, 182, 188, 196] sts.

ALL MACHINES

With P side facing, replace sts of back or front below WY on to Ns. Unravel WY. Using MT, K 1 row. Cast off.

SLEEVES

Push 35 [35, 38, 38, 41, 41, 44, 44, 47, 47] Ns at left and right of centre 0 to WP. 70 [70, 76, 76, 82, 82, 88, 88, 94, 94] Ns. Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT and MC, K 1 row. Release card and cont in Fair Isle patt with MC in feeder 1(A) and C in feeder 2(B). Shape sides by inc 1 st at each end of every 6th row until there are 112 [112, 118, 118, 124, 124, 130, 130, 136, 136] sts. K 21 [21, 21, 21, 21, 25, 25, 25, 25] rows. RC shows 148 [148, 148, 148, 148, 152, 152, 152, 152] and work

measures 41 [41, 41, 41, 41, 42, 42, 42, 42] cm, 16 [16, 16, 16, 16, 16½, 16½, 16½, 16½] in. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 54 [54, 58, 58, 62, 62, 66, 66, 70, 70] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 30 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

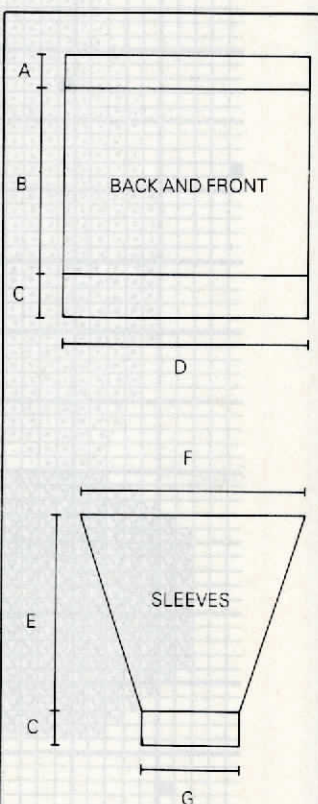
Push 53 [53, 59, 59, 62, 62, 65, 65, 71, 71] Ns to WP. Work as for Back and Front from * to *.

1ST, 2ND, 7TH AND 8TH SIZES Inc 1 st at right edge.

3RD, 4TH, 9TH AND 10TH SIZES Dec 1 st at right edge.

ALL SIZES

54 [54, 58, 58, 62, 62, 66, 66, 70, 70] sts. With P side facing, replace sts below WY on to Ns. Unravel WY. Using MT, K 1 row. Cast off.



A = 4 cm
B = 52 [52, 53, 53, 54, 54, 55, 55, 56, 56] cm
C = 6 cm
D = 46.5 [49, 51.5, 54, 56.5, 59, 61.5, 64, 66.5, 69] cm
E = 41 [41, 41, 41, 41, 42, 42, 42, 42, 42] cm
F = 40 [40, 42, 42, 44, 44, 46, 46, 48, 48] cm
G = 25 [25, 27, 27, 29, 29, 31, 31, 33, 33] cm



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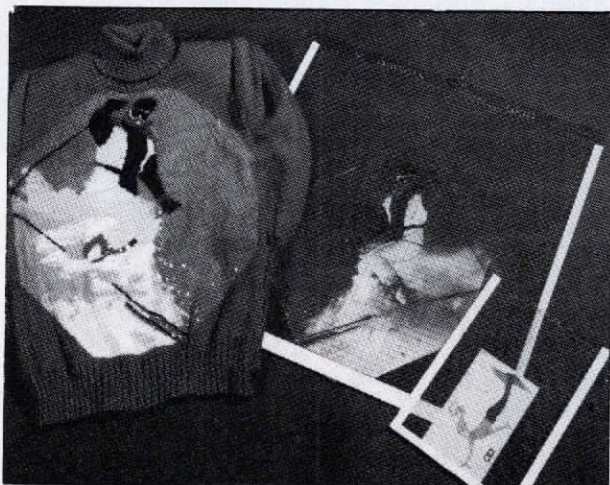
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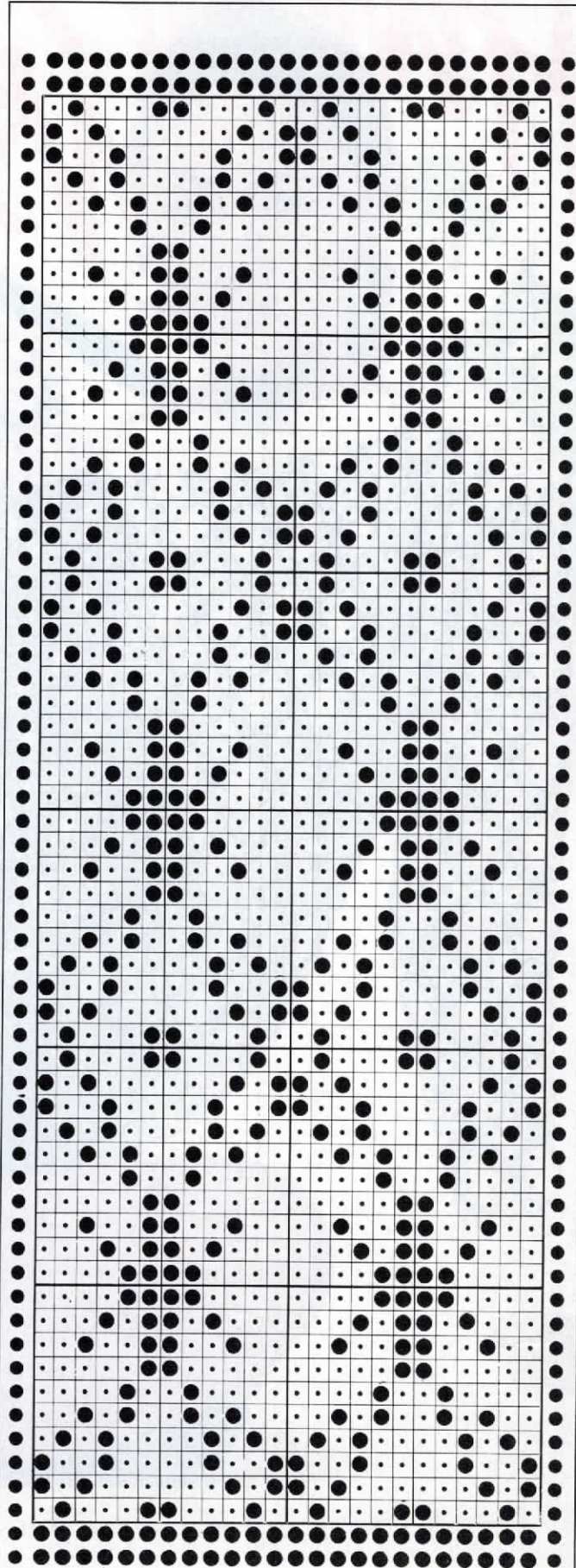
PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following spinner's instructions.

MAKING UP

Join shoulder seams for approx-

imately 12 [13, 14, 15, 16, 17, 18, 19, 20, 21] cm. Place marker on Back and Front 20 [20, 21, 21, 22, 22, 23, 23, 24, 24] cm down from shoulder seam. Set in sleeves between markers. Join side and sleeve seams.



HELP LINE

Our 'new-look' magazine will include Helpline – a selection of letters from readers hoping to find patterns, old instruction manuals, tutors and clubs, pen pals . . . anything, in fact, of interest to machine knitters. If you're looking for something or have anything to offer fellow knitters, drop us a line and we'll put you in touch.

Dear Anne

I've just acquired a very old double bed knitting machine at an auction sale. It's got all the bits and pieces and even has a sock measure which says 'for the man in khaki'! However, there are no instructions with it. The needlebed is not metal, I think it's something like bakelite because it has an ivory look about it. I wonder if any of your readers can help to find out more about it. The name of it is Handstrick Apparate, Rapidex Fabr. No. 19591, AG Munsingen – Bern, Patente Angemeldet, Schweiz.
Yours sincerely
Mrs. E. Arbon
Stranraer, Scotland

We're delighted to help, Mrs Arbon. If you own or use one of these machines, please drop me a line and I'll put you in touch. **Ed**

Dear Anne

I wonder if any of your readers can help me please? I have a Singer Memomatic KE2500. Unfortunately, some of the point cams used for two-colour knitting have been damaged. They are orange and green magnetic pieces which fit on to the main bed and select the needles for motif knitting.

I've been unable to obtain any replacements because Singer tell me that this model is now obsolete. Could anyone please, please help? I'm a retired knitter and it would be almost impossible to save up for a new machine. My twin great-nephews are clamouring for animal sweaters now and I'd be very grateful if anyone could help.
Yours sincerely
Mrs. C. M. Spencer
Halifax, West Yorkshire

We'd love to help if we can, Mrs Spencer. If any reader knows of a source of point cams for the Singer KE2500, please get in touch. **Ed**

Dear Anne

Please could you or one of your readers help me? I have just bought a second hand knitting

machine. It's an Empisal Model 1 A-G and unfortunately, there's no instruction book. I'd like to find one, if possible, so that I can teach my six year old daughter to use it. She's showing a real interest in machine knitting and sometimes 'has a go' on my Brother 836! Hoping you can help.
Yours sincerely
Mrs T Redman
Clophill, Bedford

I'm sure readers will be able to offer you specific help, Mrs Redman. However, in the meantime, here's an address no Knitmaster owner should be without. Knitcraft at 131 High Street, Yiewsley, West Drayton, Middlesex UB7 7JN are Knitmaster spares specialists. They carry, I believe, the largest selection of spare parts for both new and out of production Knitmaster machines. They also have a wide selection of manuals for Knitmaster machines. Should any reader need help, Rosemary Sheath and her staff will be delighted to assist. The shop is open from 9.30 am to 5.15 pm, Monday to Saturday and is close to junction 4 (Heathrow) on the M4 and junction 15 on the M25. Their telephone number is 0895-441368 and they operate a mail order service. **Ed.**

Dear Anne

I'm writing to see if you can help me. My Brother 830 plus ribber was bought for me by my family as a present last Christmas. I was a keen hand knitter, but now I can't keep off my machine! (I even take it in the garden!) I wonder if there's a knitting club in my area I might join – do you know of one, please?
Yours truly
Rita Rogers
Newport, Gwent

We've one club in Newport on our Directory list, Rita. It's the Newport Knitting Club and it meets at Brynglas Community Centre, Brynglas House, Brynglas Road, Newport. If there are any other club leaders who would like to send us details of other clubs in the area, please drop us a line. **Ed.**

Dear Anne

First, I'd like to say how much I enjoy receiving my copy of the magazine each month. As a beginner using a Brother 881, I find MKM has some really smashing patterns and advice.

Now, through my interest in machine knitting, my mum-in-law has bought a second hand machine . . . without instructions! It's very old, but it works a treat. It's a Busch Suisse, made in Switzerland and the only numbers on it are EM2012. Would any reader have any information on the machine, please? It really is the blind leading the blind, because we don't even know the gauge of the machine or the thickness of yarn we should use. Any help would be greatly appreciated.

Yours hopefully
Mrs Carol Remmer
Ossett, West Yorkshire

If you're able to help Carol's Mum, I'd be pleased to put you in touch. **Ed**

Dear Anne

I've recently bought an old knitting machine – a Knitmaster 250, but once again with no manual. Could you help me please?
Mrs Sally May
Plymouth, Devon

We often repeat the information that most Knitmaster parts and instruction manuals can be obtained from Knitcraft. Once again, we're happy to sing the praises of Rosemary Sheath and her team. Get in touch with them at the address shown left in the answer to Mrs Redman's letter.

Dear Anne

I'm writing on behalf of the Telford Machine Knitting Club. We are some 130 members and still growing!

Over the last twelve months, I've written, telephoned and begged speakers to come and see us because we're such a large, receptive club. As you can imagine, this takes a great deal of time. Do you, as a machine knitting magazine, lend out your feature writers to give talks? We promise to let you have them back in one piece afterwards . . . promise!
We meet on the second

Tuesday of the month from 7.30 pm until 9.30 pm.

Thank you in anticipation
Margaret Wall
Telford, Shropshire

We often receive requests similar to yours, Margaret, and pass them on. The problem that most club leaders find is that the best speakers are often booked up even years in advance! They will usually have to travel a long distance and a visit does require careful planning. Our staff have busy, working lives as do many of the speakers and with the best will in the world, they simply can't fit in all the requests they receive.

We'd be pleased to hear from any experts, not already known to us, who would be happy to offer their services. Drop us a line at the usual address.

Dear Anne

Thank you very much indeed for publishing my letter and forwarding replies.

Stuart House has had a very generous response. We shall have two Toyota 858 machines, two Knitmaster 250 machines, a Bond and one or two older, more basic machines.

I would like to thank yourselves and your kind readers on behalf of Stuart House, and assure them that their gifts will be put to good use.

Yours sincerely
Irene Hooker
Stroud, Gloucestershire

Many thanks for taking the time to write, Irene – and many thanks from us to our readers for helping out so magnificently. **Ed**

Dear Anne

I've moved house twice in recent years and seem to have lost or mislaid many of my knitting patterns.

I wonder if any of your readers can help with patterns for Knitmaster 321 and 326 machines? I'm particularly interested in children's, women's and doll's patterns. I'd be very grateful if you could help.

Thanking you
Jean Slater
Greenock

If you can help Jean in her search for patterns for her machines, do drop me a line. **Ed**

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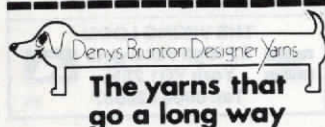
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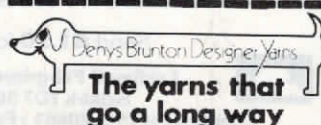
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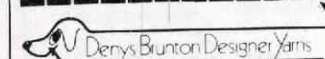
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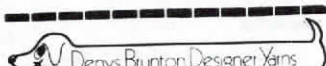
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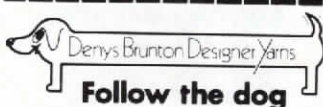
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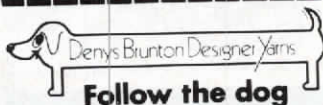
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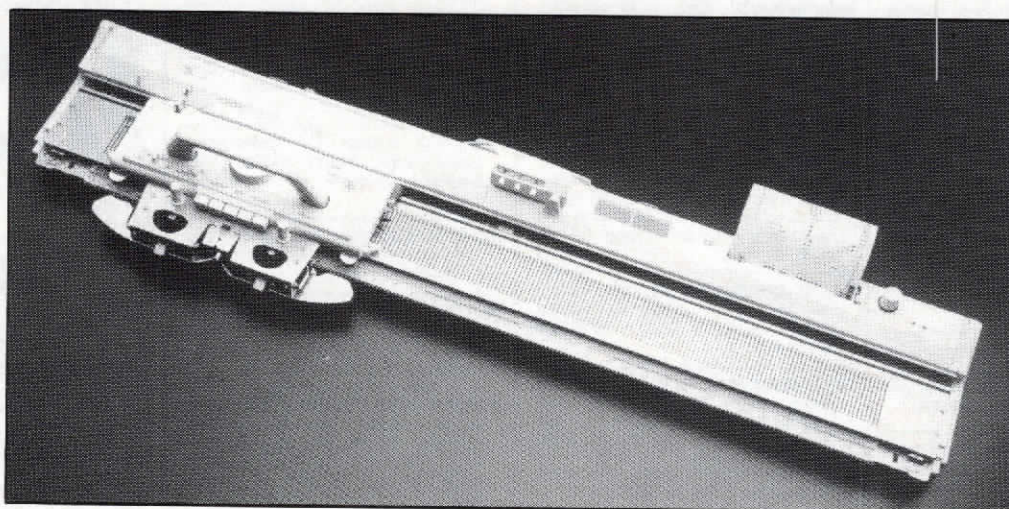
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Mum and the oven are ready, so please unravel Dad's mealtime anagrams and, if you believe that dyslexia rules, we trust you'll find

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Please let us know what's cooking by 31st December and our very own Santa – BROTHER – will see that someone's stocking is beautifully filled with a BROTHER KH830 for their kind assistance.

COMPETITION RULES

1. Only one entry per postcard will be accepted. You should send your

postcard to December Competition, *Machine Knitting Monthly*, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR.

2. This competition is open to residents of the U.K. only, except the employees of *Machine Knitting Monthly*, the magazine's typesetters, printers, distributors, employees of this month's competition sponsor and their relatives.

3. The closing date is 31st December 1989. Entries received after that date will not be considered and no

responsibility can be accepted for entries lost or delayed in the post.

4. No cash alternative will be offered.

5. The winner will be the first correct entry drawn from our postbag after the closing date.

6. The winner will be notified in writing and the results will be published in a future issue of *Machine Knitting Monthly*.

7. The Editor's decision is final and no correspondence will be entered into regarding the competition.

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A POOREST TOAST
SEND A GRAPE
LESS ROBUST SPURS
TRACE MORE CARDS
I LOST A CHAP
CAN RESCUE BARRY
MR CUPID HAD STINGS
MIND PIECES
DRY AMERICA

WHAT'S COOKING?

(5, 6)
(5, 8)
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(8, 7)
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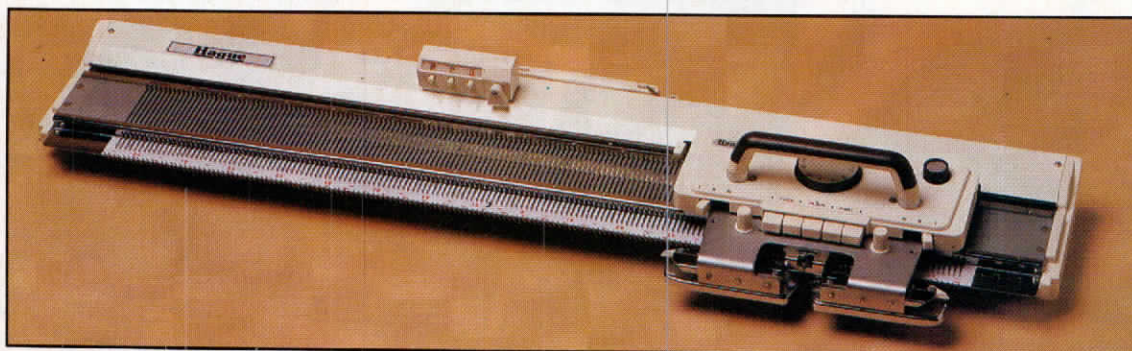
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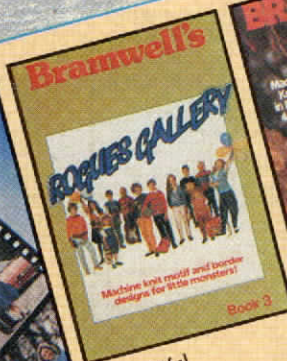
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Bramwell

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FW. Bramwell and Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington, BB5 5TU. Tel: (0282) 79811

U.S.A. Sole Importer: Bramwell Yarns, P.O. Box 8244, Midland, Texas 79708 U.S.A.
Canadian Sole Importer: Westrade Sales Inc., 2711 No. 3 Road, Richmond B.C. V6X 2B2, Canada.
Australian Sole Importer: Eina Sewing Centre/Tessa B Knits, 98a Norma Road, Myaree, Fremantle, W. Australia.
Netherlands excl. importeur: Empisal Breimachine Imp. Ned., Molecatenlaan 8a, 7339 LM Apeldoorn, Holland.